VOGUE

BEAUTY:
The New Glamour

FABRICS:
SUMMER IDEAS

BRIDES:
Three Kinds of Weddings



ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair
May 1, 1950
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries
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PLUCER

COLORS GUARANTEED BY EVERFAST FABRICS inc.

EVERFAST*

"Carnival"—A waffle piqué by Everfast* in a sun back dress with curving white-lined capelet by KORDAY. Blue, red, and green on white. Sizes 10 to 18. Priced incredibly under $12.00. For the store in your city see page 164

EVERFAST FABRICS, INC., 40 WORTH STREET, NEW YORK, N. Y.

*REG. U. S. PAT. OFF.

VOGUE TRADE EDITION

May 1

HOW TO USE THIS ISSUE:

combine Vogue's fashion ideas/influence with your store's merchandise and promotional plans.

Summer fabrics

Feature *"five major colour themes that run through the summer fashions"* (pages 86 to 93):

1. CORAL, ORANGE
2. CHARCOAL, GREY
3. MAUVE 4. GREEN 5. WHITE

Point out *"weave news as well as colour":*

1. WAFER-WEIGHTS
2. SPECIAL FINISHES
3. "BUILT-IN CRISPNESS"

THE IDEA TO SELL to your store's customers: "try all the five families of this summer's colours, in this summer's cloths. There is new beauty in them . . . for you."

"The new glamour"

Project all three phases of summer beauty:

1. COLOUR (pages 84 and 85) . . . "intense lipsticks . . . bright water-blue mascara".
2. NEATNESS (page 83) . . . gains added importance as related to this-summer fashions. Emphasize shampoos, manicure implements, hair brushes.
3. CARE (page 83) . . . "the effort of gentle routines" with your store's famous-name treatment lines.

THE IDEA TO SELL: cosmetic colours/care . . . essential to Vogue-chosen colours and cloths and fashions.

Summer fashions

These stories, your merchandise, warrant *special* promotional effort:

1. "VERTICALS" (pages 96 and 97): sleeveless sheaths . . . newly defined with up-and-down pleatings, tuckings.
2. "SUMMER CERTAINS" (pages 84 to 99): dresses with sure fabrics . . . silk crêpe or Shantung, linen.
3. "ESSENCE OF A WEDDING" (pages 100 through 107): new ideas on wedding-and-after dresses for your bridal salon.
4. "PARIS COPIES FOR MRS. EXETER" (pages 126 and 127): dresses proportioned/priced for women.

More ideas . . .

1. "YOUNG BLACK . . . YOUNG PRICE" (pages 146 and 147): 1950 versions of summer favourites with your young customers.
2. "CITY NEWS: CITY WHITE" (pages 130 and 131): costumes new in town; newer "sharpened with black".

As we go to press . . .

News, coming . . . May 15 Vogue: MADEMOISELLE SHOES BY CARLISLE. Notably, the "pocket-toe" stripling . . . fresh note in summer suède.

PROMOTE *and* SELL *these fashion stories from the May 1* VOGUE *in advertising and displays*

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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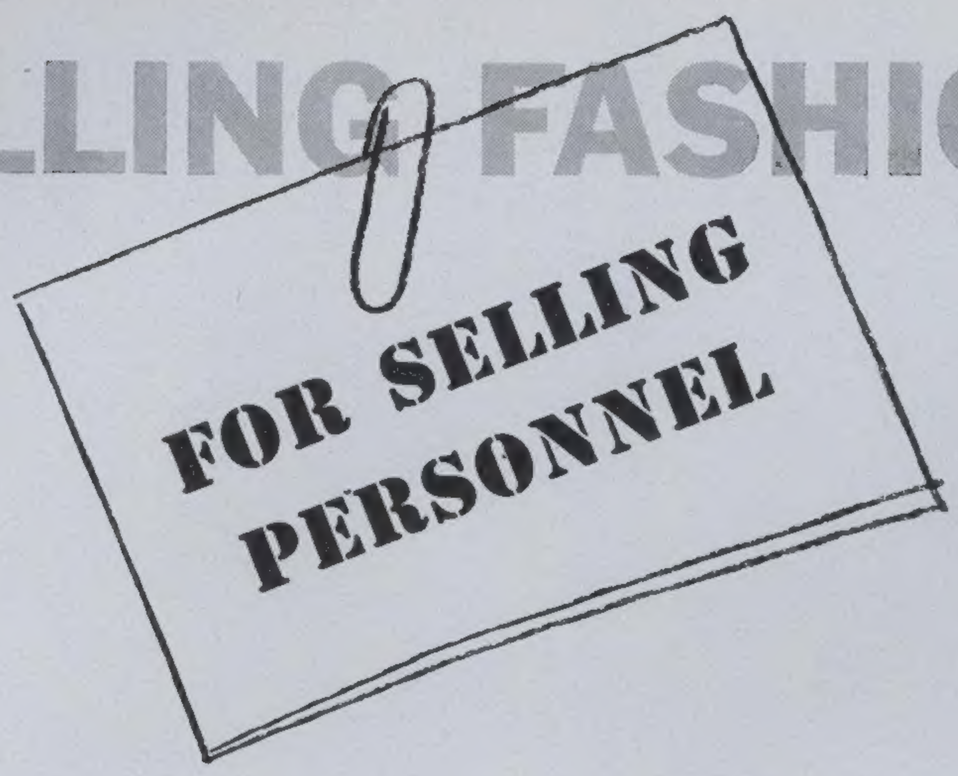
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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, MAY 1, 1950, VOL. 115, NO. 8

SELLING FASHION IS EASIER . . .



Your customers, your store and you believe in Vogue . . . as the authoritative fashion magazine that reports the news of fashion. But it is through you, the selling fashion force, the one who meets the customer, that Vogue's fashion beliefs come to life. In these pages, we suggest ways for you to make Vogue's fashion reporting a part of your selling language. (See page 4, this section, for "Vogue Says" quotes to use as selling phrases.)

SUMMER FABRICS:

Study the five leading colour families in wafer-weight fabrics (pages 86 to 93).

REFER TO VOGUE WHEN SELLING:

new fabric colours Coral, orange; grey, charcoal; mauve; green; white... this summer's important colours. [Tell your customers that the many gradations of "these colours" (pages 86 to 93) enable them to find the perfect shade to complement their own colouring.]

new weaves "There are weaves you never saw before, and weaves borrowed from one fabric to use for another." Examples: piqué woven sheer rayon; pucker-striped nylon; combed cotton with Lurex yarn stripes.

special finishes A nylon marquisette that says "No" to limpness and flame, "Yes" to laundering. Crispness-that-stays . . . new to voile, tulle, dotted Swiss. Crease-resistant linen, cotton tweed, tissue gingham. (*Check your buyer for special finish information about all the fabrics you sell.*)

wafer-weights Summer-light textures in sheer transparencies: silk chiffon, rayon georgette, silk or cotton organdie, nylon, marquisette, voile, batiste . . . and surprisingly lightweight wool crêpes, worsteds, jerseys (particularly wonderful for travel clothes).

SUMMER BEAUTY:

"Simple, shining neatness" keynotes "The New Glamour" (pages 83 to 85).

REFER TO VOGUE WHEN SELLING:

new make-up colours and cosmetic "wardrobes" The "startling new palette" of fabric colours (coral, orange; grey, charcoal; mauve; green; white) can be combined with "colour applied" in make-up, so that your customers will discover they can wear shades they never have before (i.e., with the coral, orange family, tangerine lipstick; with the mauve family, electric pink lipstick). Stress the importance of several different cosmetic palettes: eye shadow, lipstick, foundation, rouge, powder, keyed to every change of costume colour.

"care" cosmetics: hair aids, lotions, creams The new beauty must have a neat coiffure, smooth arms and elbows with sleeveless dresses; sleek legs with filmy stockings and stripling shoes. (See pedicure pages, 132-133.)

PLEASE NOTE!

This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

WHEN YOU REFER TO VOGUE

SUMMER FASHIONS:

Here is the news you can talk about to your customers . . .
trends that will appear in all price lines—most sizes.

REFER TO VOGUE WHEN SELLING:

the "vertical" dress The sleeveless, tucked, tubular fashion, worn with a minimum of distractions, is summer's coolest news (pages 96 and 97).

white for town The all-white dress, coat or suit, frequently sparked with black accessories (a belt, bag, hat or gloves) is city news, refreshing news (pages 130 and 131).

black pure silk dresses The one-piece black, pure silk dress, or the bare black silk sheath with cover-up jacket, can "go more places, more evenings, than almost any single thing you might own" (pages 95 and 99).

summer suits "For town, country, trips between" the long or short-sleeved suit is a summer necessity. Vogue shows Palm Beach cloth, rayon Shantung, linen, rayon suiting, wool gabardine, rayon and cotton crash (pages 142 and 143).

linen: suits dresses separates Linen, particularly in black or navy, has a city-country rightness . . . looks wonderful combined with white: a big-brimmed white piqué hat, a flaring white piqué cape, a scoop-low white piqué blouse (pages 98 and 99).

separates The separates idea is "so certain, so various, it's now an institution". Vogue likes white tops/black or navy skirts . . . or the delightful reverse. Piqué, in black or white separates, is significant this summer.

After you make your ready-to-wear sale, send your customer to your shoe, millinery and accessory departments to buy the right accents for her dress, coat or suit. Remind her that your cosmetic department can help her choose the right make-up for the "new glamour" as Vogue reports it.

BATHING SUIT NOTES: Talk about the importance of the close-fitting maillot or "shell" suit. Sell the beach sweater . . . perhaps a knitted striped coolie shirt, or a navy cotton knit maillot top, either one worn with terse white shorts. See Vogue's bathing suit pages 136 to 141.

PARIS COPIES FOR MRS. EXETER: Vogue features copies (gentled in both proportions and prices) of designs by Piguet, Balmain, and Molyneux for women. Study them on pages 126 and 127, and ask your buyer whether your store will carry similar Paris copies.

SUMMER BRIDES:

Vogue's bridal feature on pages 100 to 107 shows
three variations of the summer wedding.

REFER TO VOGUE WHEN SELLING:

sheer, cotton bridal gowns The filmy, floaty look belongs to summer brides.

shorter lengths The ankle length, mid-calf or day length bridal dress is summer news.

shoulder veils The short veil attached to a tiny crown is right with the shorter dress.

sheer bridesmaids dresses Bridesmaids dresses should echo the bride's in length and sheerness.

flower girl cottons Even to the smallest member, the summer bridal party is right in cotton.

white for the bride's mother The white cotton shirtwaist dress, touched with black velvet, is newer than the traditional grey or beige crêpe.

fashions for the groom The groom has many choices, but what he wears must complement the degree of formality his bride chooses.

SPECIAL NOTE: If you sell SILVER, CHINA, GLASSWARE or LINENS, review Vogue's bridal pages 100 to 107, and silver pages 148 and 149, for wedding gift, reception and home entertaining ideas. Read page 150 for linen markings cued to silver markings.

YOUNG BLACK, YOUNG PRICES: On pages 146 and 147, Vogue shows young black . . . in dresses, a coat and separates for your junior and misses departments. Note how Vogue shows what to wear with these black fashions . . . a "plus of white" in gloves, a big piqué hat, a flower . . . adding up to a pretty total of fashion.

TO SELL FASHION, QUOTE VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: MAY 2ND

To sell summer shoes/stockings

VOGUE SAYS: "Late-day shoe news—exposé"
VOGUE SAYS: "Wear the least stocking imaginable with striplings"
VOGUE SAYS: "Stocking news—delicate pallor"

To sell summer colours

VOGUE SAYS: "This summer the fashion is colour"
VOGUE SAYS: "This summer—white as a city colour"
VOGUE SAYS: "New mauve—enlightening for your skin"
VOGUE SAYS: "New coral—vitalizing colour"
VOGUE SAYS: "Green can be one of the most capable colours you ever wore"
VOGUE SAYS: "Colour—the new glamour"

To sell the fashion of beauty

VOGUE SAYS: "Lips boldly defined, not created"
VOGUE SAYS: "This summer—new colours give fresh effects"
VOGUE SAYS: "Wear intense colour in lipstick"
VOGUE SAYS: "This-summer lipstick—bright tangerine"
VOGUE SAYS: "Electric pink—new lip colour"
VOGUE SAYS: "Nails, scarlet or pale pink"
VOGUE SAYS: "A gleaming pedicure—part of the new glamour"
VOGUE SAYS: "Neat beauty—hair, soft and shining"
VOGUE SAYS: "Beauty formula—care"

To sell summer fabric fashions

VOGUE SAYS: "Look at fabrics for weave news"
VOGUE SAYS: "Summer fabric news—built-in crispness"
VOGUE SAYS: "New georgette—sheer and soft"
VOGUE SAYS: "Silk organdie—transparency with a sheen"
VOGUE SAYS: "Chiffon for an afternoon shirtwaist dress"
VOGUE SAYS: "Voile has new crispness"
VOGUE SAYS: "Plaid tissue gingham for a transparent overskirt"
VOGUE SAYS: "Summer evenings—nylon printed plaid"
VOGUE SAYS: "Thin, crisp worsted for a travel duster or suit"

To sell summer fashions

VOGUE SAYS: "The vertical—string-straight sheath, sleeveless"
VOGUE SAYS: "The vertical—a look of freshly defined elegance"
VOGUE SAYS: "Knife-pleated sheath—summer town-day treasure"
VOGUE SAYS: "Summer certain—black linen dress, two-part"
VOGUE SAYS: "Linen sheath—town, any time"
VOGUE SAYS: "Dark plaid dress—for sunning, dining"
VOGUE SAYS: "Summer certain—tall, cool, black silk Shantung"
VOGUE SAYS: "Summer certain—black pure silk"
VOGUE SAYS: "Town or travel suit—navy-blue linen"
VOGUE SAYS: "Short-sleeved suit—for town, country, trips between"
VOGUE SAYS: "City-white suit—all summer"
VOGUE SAYS: "White jacket—transferable treasure"
VOGUE SAYS: "Young black—young price"

To sell bridal fashions

VOGUE SAYS: "Mid-calf organdie for a high-noon wedding"
VOGUE SAYS: "Ankle-length organdie for a garden wedding"
VOGUE SAYS: "Day-length organdie shirtwaist for a small wedding"

To sell beach fashions

VOGUE SAYS: "News—lace on the beach"
VOGUE SAYS: "The maillot top—briefest of beach sweaters"
VOGUE SAYS: "Beach news—striped coolie shirt"
VOGUE SAYS: "Beach transparency—nylon tricot tunic"
VOGUE SAYS: "This-summer fashion—polka-dot maillot"
VOGUE SAYS: "New top—smooth, white knitted tube"
VOGUE SAYS: "New culotte—the shortest ever"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE.

a. on 14" x 20" unmounted display sheets b. on 12" x 15" mounted display sheets c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (5/1)

VOGUE SAYS: *"Vertical—newest fashion line"*
a ☐ *b* ☐
VOGUE SAYS: *"City white sharpened with black"*
a ☐ *b* ☐
VOGUE SAYS: *"This summer—neat beauty"*
a ☐ *b* ☐ *c* ☐
VOGUE SAYS: *"Beauty formula—care"*
a ☐ *b* ☐ *c* ☐
VOGUE SAYS: *"Shoe exposé—part of the new glamour"*
a ☐ *b* ☐ *c* ☐
VOGUE SAYS: *"Green—growing colour"*
a ☐ *b* ☐ *c* ☐
VOGUE SAYS: *"Orange—memorable colour"*
a ☐ *b* ☐ *c* ☐
VOGUE SAYS: *"Maillot—all-time bathing suit shape"*
a ☐ *b* ☐ *c* ☐

NAME_____

STORE NAME_____

ADDRESS_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

White Lilacs in the Moonlight

Debutante's dream dress—tiers of white
silk Chantilly lace drifted over white rayon net, the bodice beautiful
with a spray of white French lilacs. Sizes 10 to 16, $265



RICHARD AVEDON

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



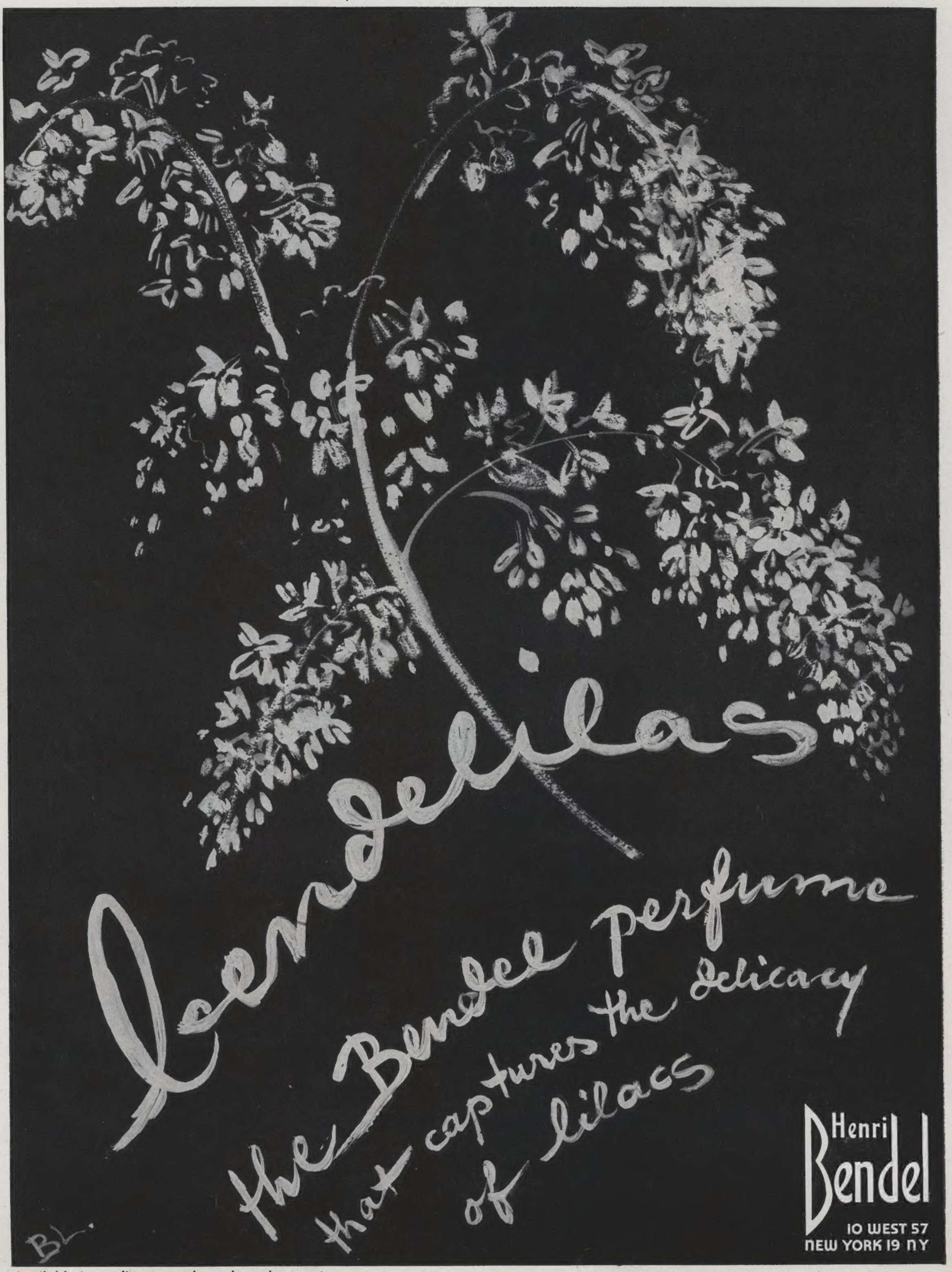
TOWLE'S

CRAFTSMAN

Smooth, in the modern manner — a sheer
and shining pattern with all the beauty of hand-made silver . . .
Craftsman is just one of the distinctive TOWLE patterns
— each a masterpiece, superbly designed,
exquisitely crafted.

TOWLE STERLING

NEWBURYPORT, MASSACHUSETTS



Available in quality stores throughout the country.



In New York at Lord & Taylor—
and at these fine stores:
Marshall Field, Chicago
Hudson's, Detroit
Kaufmann's, Pittsburgh
H. & S. Pogue Co., Cincinnati
Scruggs Vandervoort Barney, St. Louis
J. W. Robinson, Los Angeles
Roos Bros., San Francisco
Halle Bros., Cleveland

Adelaar

Adelaar has taken wonderful NOFADE cotton broadcloth, turned it into these beautiful little blouses *and a superlative skirt* . . . in colors you'll adore pairing! The blouses: white, pink, blue, lime, raspberry, melon, navy, black; sizes 32 to 38, about $5.00* each. The skirt, pleated once in front and pocketed: raspberry, ming green, toast, melon, navy; sizes 10 to 18, about $7.00*. For store nearest you, write Adelaar, 525 Seventh Avenue, New York City.

*SLIGHTLY HIGHER IN THE WEST.

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Vol. 115, No. 8
Whole No. 1848



Joset Walker's summer love is the shirtwaist dress, in gingham-checked pure silk, superbly soft and casual. Ours alone, in orange, navy, red or brown on white. 49.95 on the Sports Floor, Fifth—

424 Fifth Avenue, New York. Also at Manhasset, Westchester, Millburn

Staccato black dress in imported Moygashel linen—
punctuated with hemline to necktie stripe. 50.00.
In New York at Saks Fifth Avenue;
Cincinnati at The H. & S. Pogue Co.,
Oklahoma City at Kerr's, Inc.

LARRY ALDRICH
NEW YORK

HAT BY JOHN FREDERICS

COCKTAIL SHAKE-UP: IN '50 YOU WEAR COTTON! Exciting and beautiful news from Adele Simpson, street-length, narrow-cut cottons as festive as vintage champagne. Left: poured dobby gingham with a band of gingham flowers. Claret, amethyst, sapphire, 59.95. Right: fluted frills of cotton taffeta filliped with a rayon velvet shoulder loop and belt. Light navy, purple, 89.95. 10 to 16. Dress Collections.



WENCZEL

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NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH



VAN CLEEF & ARPELS

World Famous French Designers and Manufacturers of Precious Jewelry

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Everything is **'Sunny Side Up'**

Revlon's new color

A young red...a tempting red...teasing as a butterfly kiss!

New season (new *reason*) for walking on the *sunny* side of the street! Revlon's light-hearted, bright-hearted *sun-sweetened crimson* makes you kick up your heels... puts a lilt in your clothes...a laugh in your eyes! Suddenly, all's right with the world ...when your lips and matching fingertips are all alight with Revlon's "Sunny Side Up!"

Matchbox
1.60 plus tax

Fabulous Revlon...acclaimed by the world's smartest women as the foremost creator of fashion colors!

Costume: Mr. John. Jewels: Milton Schepps. Color-Casting by Revlon. ©1950 Revlon Products Corp. Color as accurate as printing inks permit.

Beautiful, city-wise Wrinkl-Shed® cotton

. . . with these practical features

* Actually sheds wrinkles * Needs no starch ever * Permanent shrinkage control*
* Soil resistant * Easier to wash—Fast colors * Dries faster
* Easier to iron * Resists mildew

A JAMISON CLASSIC
Blue or tan plaid
Sizes 10 to 20. $22.95

Like all other Dan River Fabrics, this cotton is perfect for its purpose.

*Fabric shrinkage no more than 1%



Hat by Lilly Daché

At Saks Fifth Avenue, New York • Charles Stevens, Chicago • C. Crawford Hollidge, Boston • L. S. Ayres, Indianapolis • Frost Bros., San Antonio

DAN RIVER MILLS, INC. • Makers of Dan River Dress Fabrics • Wrinkl-Shed® Cottons • Stormwear Fabrics • Shirtings • Suitings • Yard Goods • Sheets and Pillow Cases

new

picturesque*

scandals

for wear with sandals

Newer than nude and ankle-slimming too! 60 gauge nylons woven with our exclusive Magic-twist that achieves a richer, duller finish ... assures a longer life and perfect fit through greater snag-resistance and elasticity. 2.50





Gown by Cassini-Dardick Ltd.
Shoes by Evins

The only stocking with the invisible toe and the patented, ankle-slimming "picture-frame" heel†

At leading stores everywhere

The names PICTURESQUE, "picture-frame", Scandals and Magic-twist are trademarks of the

SANSON HOSIERY MILLS, Inc.,
Sales Office, Empire State Building,
New York 1, N. Y.

†patented U. S. Pat. Nos. D151732—D151733



utter delight...

Rare Pure Silk Crêpe

translated into slip perfection
by Fischer, and flowered with
matching lace! A summer garland
of sweet colors for you to pluck;
larkspur blue, champagne, pink,
brown, twilight gray, white, black
or navy. Identical petticoats,
too. At the nicest
stores near you.

Heavenly silk lingerie by Fischer

*Reg. U. S. Pat. Off.

Complete advertisement
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Jordan Marsh

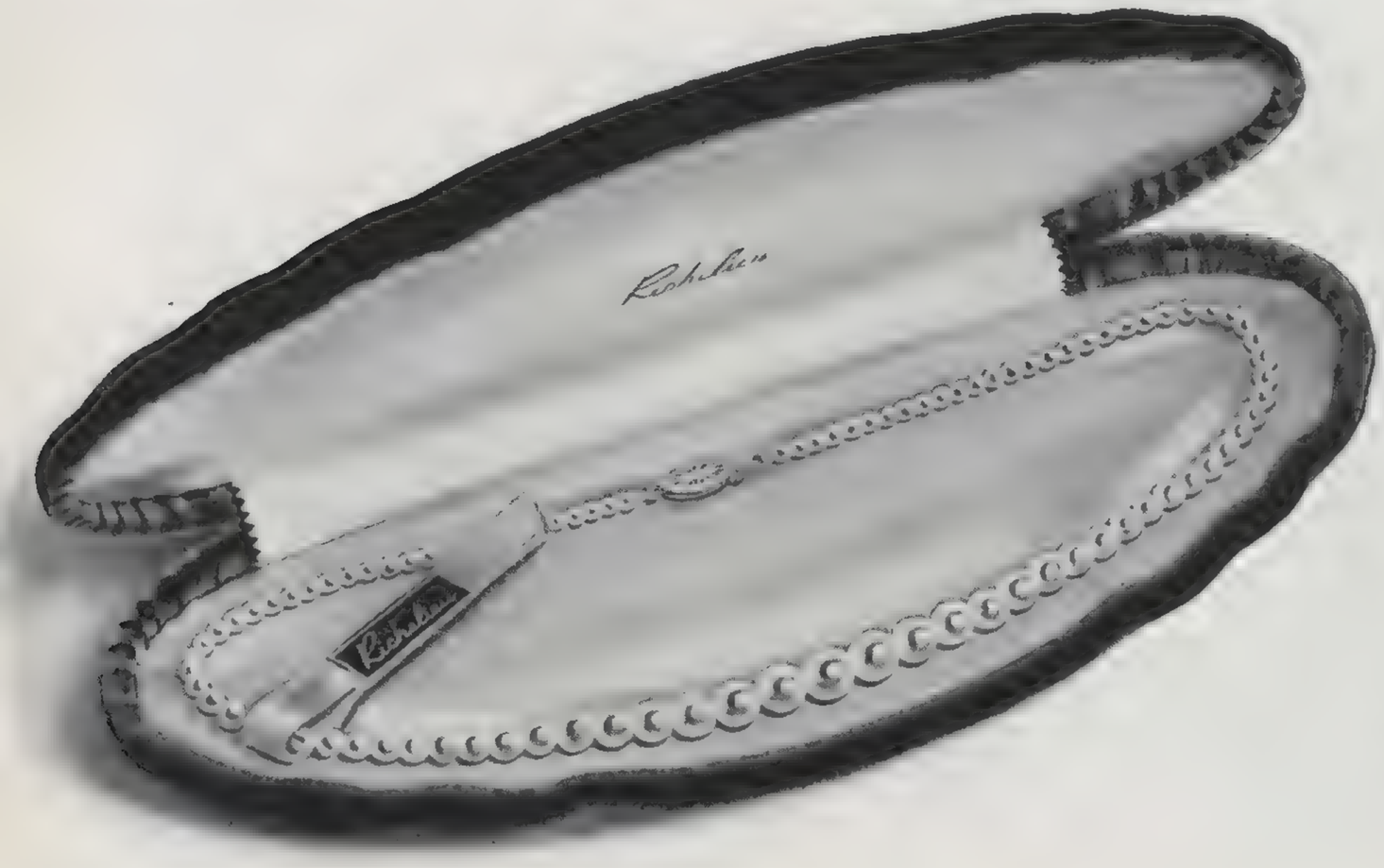
BOSTON



Radiant Bride . . .

Luminous rayon satin over a guimpe
of imported lace for her wedding day . . .
from our Newly Opened Bridal Shop,
where our Bridal Consultant,
Miss Merry Marsh, will gladly assist
with your wedding plans . . .
Gown shown, designed by Marie, 125.00
. . . Other gowns in collection
from 39.95 to 225.00





*Richelieu Pearls**

. . . they're beautiful

Exquisite Richelieu Pearl necklace in handsome presentation case . . . traditional gift for the bride for that day of days . . . and many happy occasions to follow. (They make lovely gifts for the bridesmaids, too!)

Single strand necklace $2, $3, $5, $7.50, $10, $15, $20, $25, $35. Two strand, $4 up. Three strand, $5 up. Plus tax. An article of supreme quality . . . guaranteed for permanent wear.

"at better stores everywhere"

JOS. H. MEYER BROS • INTERNATIONALLY FAMOUS CREATORS OF RICHELIEU PEARLS • "SATINORE" • "IRIDELLE" • "LE CULTRA"

****simulated***

LUCIEN LELONG

perfumes



—let Cachet prove to you how important a perfume can be!

WAMSUTTA
Fabrics

EYE BEFORE YOU BUY—LOOK FOR
THIS WAMSUTTA LABEL

"But wait till you hear the best of all!"

That legendary excellence and elegance that have made Wamsutta sheets unique is now yours— in the most beautiful fabrics that ever astonished the fashion world. Here, WAMSUTTA'S Pima 'LUSTERSHEER', woven with a dewy bloom. Jacketed sun dress by Henry Rosenfeld, $17.95

IN NEW YORK AT BEST & CO. AND FINE STORES THROUGHOUT THE COUNTRY. WAMSUTTA FABRICS ARE ALSO AVAILABLE BY-THE-YARD AT BETTER STORES. WAMSUTTA MILLS, NEW BEDFORD, MASS.



a brilliant beauty discovery

Frances Denney

DEEP DOWN CLEANSING CREAM

the first truly different cleansing cream in 50 years

Your charm, your beauty set you apart. You give your beauty the best care, and because your beauty depends upon how well you clean your face, you will be thrilled with new Deep Down Cleansing Cream.

From the very first time you use it your skin will be softer, smoother, have that fresh cared-for look.

Deep Down Cleansing Cream is more thorough—but gentle . . . cleans better than anything you have ever used. There is none of the familiar greasiness of old-fashioned cleansing cream left on the skin.

Yes, Deep Down Cleansing Cream is brilliantly different. It is even less expensive . . . a jar lasts longer, goes farther.

1.50 2.50 4.00 plus tax





FOR MOTHER'S DAY—THE GIFT THAT KEEPS ON GIVING

Not only the luxury but the great durability of Nylon, makes it the perfect Mother's Day gift. This Rhythm slip of Nylon crepe is frosted with Nylon net and AMETEX Nylon lace. Washes like a handkerchief. Dries in minutes. Shrinkage practically nil. Iron it or not as you wish. Made with the famous RHYTHMESE* BIAS BAND for smooth fit and perfect comfort. In white, shell pink, azure blue. Slip 7.95. Gown 12.95. If not available at the Rhythm store in your city, write us. Rhythm Lingerie, Inc., 136 Madison Ave., N.Y.C.

*Reg. U. S. Pat. Off.



Wonderful Weathervane* Golfers...

Golf clothes gone glamorous,
yet strictly professional in action,
tailored for year 'round
correctness of Cravenetted
Celanese rayon. A twosome of
easy-stride skirts, a twosome
of free-action jackets,
the most flattering, most functional
little hat in the world . . .
these are Weathervane* Golfers.
Nine colors to brighten the fairways,
sizes 12 to 20, 9 to 15.

tailored by **Handmachers**



The Jacket **16.95**



The Hat **5.** The Skirts **10.95** The Jacket **17.95**

THE WEATHERVANE OPEN

Pebble Beach, Calif., April 29-30 • Skycrest, Chicago, May 6-7
Ridgewood, Cleveland, May 13-14 • Knollwood, New York, May 20-21

HANDMACHER-VOGEL, INC., 533 SEVENTH AVENUE • NEW YORK 18

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Magnificent jewels designed to perfection
with pear-shape diamonds of matchless beauty
... by the House of Harry Winston.

rare jewels of the world

HARRY WINSTON INC.

7 EAST 51ST STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER, VARGAS AND LIBERATOR DIAMONDS

THE WINSTON COLLECTIONS MAY BE SHOWN
ON REQUEST BY FINE JEWELERS IN YOUR CITY.

BY APPOINTMENT
PERFUMERS TO
H. M. QUEEN MARY.

YARDLEY, LONDON



Lavender goes to your heart

Let the fresh breath of Lavender
put you in the mood for fun the whole
day through. Begin with Lavender Soap,
richly fragrant so that it's really
refreshing. Add a smooth, fragrant cover
of Lavender Dusting Powder.
And then, to make you more enchanting,
no matter what the day may bring,
finish with Yardley English
Lavender. Use it generously,
so it becomes a part of you.



YARDLEY

English Lavender

Yardley English Lavender,
from $1.75*

Dusting Powder, $1.50*

Yardley English Lavender Soap,
$1.35 (box of three)

Bath size, 75c a tablet

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MARK SHAW





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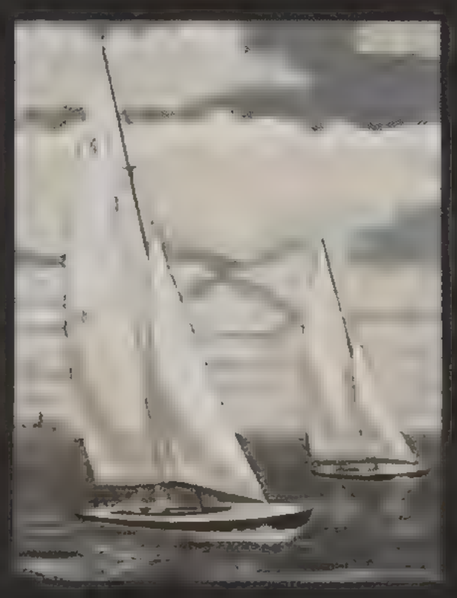
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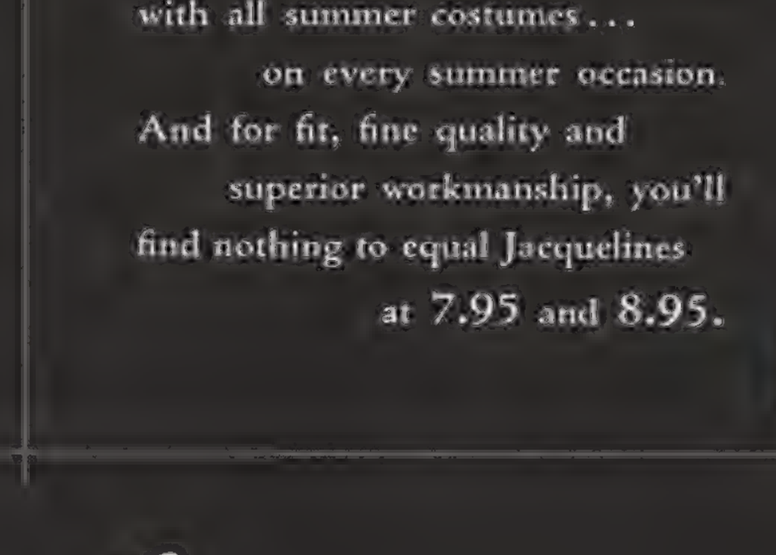
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(right) APPLIQUED SLIP
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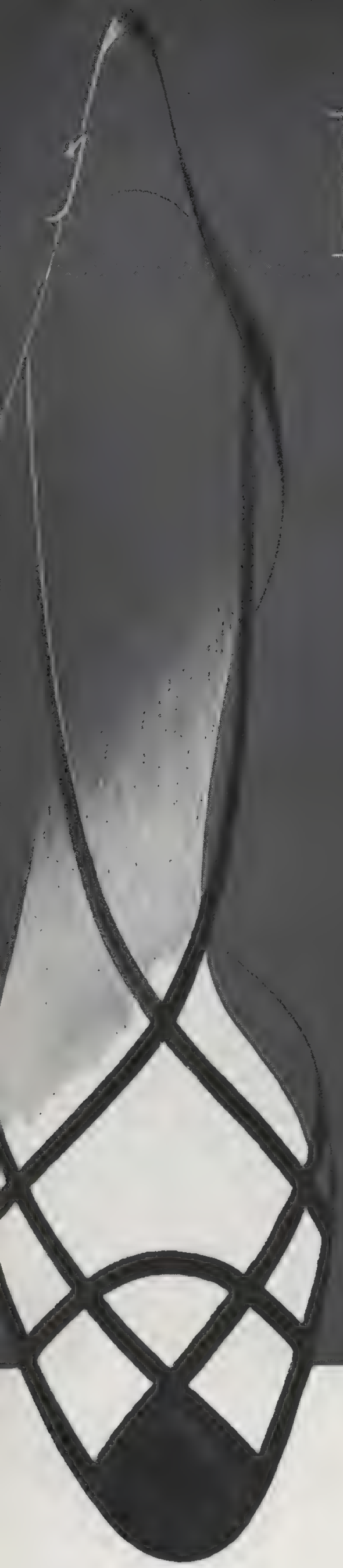


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THIS SUMMER— THESE COLOURS

(See pages 86 to 93)



Obviously, in the case of certain cloth colours, you have more than one choice of lipstick. With black, for instance, you could follow a true, yellow or blue-red direction, depending on which is most flattering. Here, Germaine Monteil's *Muted Rose*, blue-red to wear with yellow, blue, grey, pink.



Germaine Monteil has been working, successfully, toward a very sound goal. It is a way of restoring to the face—through the proper lipstick shade—colour drained away by insistent cloth colours. Colour-reinvestment for blue, beige, grey and brown: Germaine Monteil's *Theatre Red* lipstick

MIEHLMANN



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A.



B.



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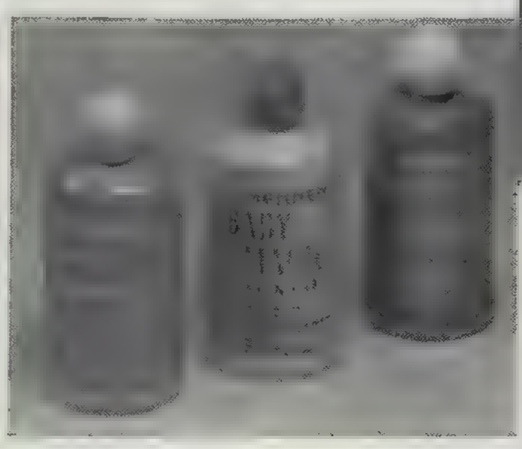
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Prerequisite for baby beauty treatments: Johnson & Johnson cotton balls. A mountain of them will dwindle more quickly than you'd think! From Arnold Constable.





Left: A new balm for baby skin, called Baby Magic Skin Care, by Mennen. Containers are of plastic, dispense by hand pressure. Bloomingdale's.

New glamour for new babies: Henri Bendel's pink or blue box of bath and after-bath accessories: Baby Sachet, with a fluffy puff, pure, pure Baby Soap and Baby Oil. 10 West 57th Street.



MIEHLMANN



Left: Breck's endearing Baby Gift Box holds in addition to soothing ointment, lanolin-based soap; Baby Breck Lavo, a wonderfully gentle liquid soap that can be added to bath water, serve as a baby shampoo or inbetween wash. With it, a plastic, and unbreakable, dispenser. From Lord & Taylor.



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MUSIC AND MUSICIANS NOT HEARD IN THE UNITED STATES

BY VICTOR SEROFF

A GREAT pool for new music talent still remains in Europe, although the world's music centre has shifted to New York. For one reason or another, there are still many performers who can be heard only in Europe.

At the Prague Festival (May 14-June 4) one can hear Soviet composers, violinists, pianists, and conductors. Since the Russians never announce in advance the list of the artists who will participate at the Festival, no one knows which of their top ranking musicians will come this year. Among those who come almost every year are David Oistrakh, the violinist whom the Russian critics compare with Jascha Heifetz (in the United States David Oistrakh is known through his recordings), and Lev Oborin, the pianist who won the first prize at the Chopin Contest in 1926, but since then has not developed into anything startling.

The man who towers above them all in artistry is Emil Gilels, a thirty-four-year-old pianist. There is no one either in Europe or in the United States with whom this solemn-looking piano wizard can be compared. Except for an appearance some years ago before the war at Brussels, where he won the first prize, he has never played anywhere in Europe except Prague. Yet it is remarkable how widely Gilels' name is known in the musical world. I have been asked about him by people from France, Italy, Switzerland, England, and even Australia. They still remember the sensation he created in Brussels. But he has not been allowed to leave his country to concertize abroad, and, as far as I know, there are no recordings of his playing available outside of Russia.

FESTIVAL AT PRADES

This year, however, the foremost place in musical events belongs to a man whose art has been hailed as supreme for almost fifty years, but who punished his public by his retirement from the concert stage as a protest against Franco's régime in Spain—Pablo Casals, the dean of cellists and one of the outstanding musicians of our time.

Pablo Casals has been living for the last sixteen years in the little town of Prades in the eastern Pyrénées in the south of France. There, for three weeks starting on June first, a Bach Festival will be held in commemoration of the 200th anniversary of the composer's death, with Casals taking such an active part in it that the Festival might just as well be called Pablo Casals' Festival. The seventy-three-year-old cellist, who enjoys the best of health and is in a top form, will appear as cellist and conductor, playing such seldom-performed Bach works as the unaccompanied cello suites and the gamba sonatas and conducting the Brandenburg concertos. To make this event even more important, a group of American musicians, headed by Isaac Stern, Joseph Szigeti and Rudolf Serkin, will participate as soloists.

In August, music lovers begin to speak of Salzburg, for the old Salzburg Festival has regained its reputation and is again, as in the early thirties, a favourite rendezvous for musicians. The program of the Festival varies very little, for Salzburg has made its name on Mozart and the German classics.

SALZBURG FESTIVAL

The amusing feature of the Festival, this year, is the fact that the most important performances are shared by two rivals: the conductors Wilhelm Furtwängler and Herbert von Karajan. Both of them are denying their Nazi guilt which prevents them from coming to this country, and both of them centering their musical activities in a community known as the stronghold of the Nazis. But whatever their affiliations are, they are recognized as the two top ranking musicians in Europe.

Herbert von Karajan was born forty-two years ago in Salzburg and received his musical education there at the Mozarteum. After his graduation he took up a position as the conductor of the opera at Ulm, a small provincial town in Germany. A few years later, in 1933, he joined the Nazi party and then was called first to Aachen, and later to the Berlin State Opera house, territory which was almost exclusively Furtwängler's domain. It was at the height of Karajan's rapid career when—just before the German defeat—he committed what was in the eyes of the Nazis a major state crime: he married a wealthy woman whose ancestry was not sufficiently Aryan. And Karajan's star went down as meteorically as it had gone up in the Nazi skies. He resumed conducting, after spending two years being de-nazified. Since then his popularity has grown so much that only the old tradition and respect for Furtwängler as the dean of the German conductors keeps the latter's name ranking along with Karajan's.

Among his contemporary composers Karajan champions the music of his friend Gottfried von Einem whose opera *Danton's Death* created a stir when it was presented in Salzburg in 1946, but failed to cross the border for its obvious lack of maturity. However, von Einem is at work on several compositions. As soon as they are completed we will hear about them, for Karajan will perform them.

FESTIVALS IN AIX-EN-PROVENCE

While in France, American music lovers should watch for two names: Pierre Boulez and Aldo Ciccolini—two young men who have created a sensation in Paris, though they are in different fields of music.

Pierre Boulez is the twenty-six-year-old French composer who has been acclaimed as *the* genius, if not of the whole world's music, cer-

(Continued on page 62)



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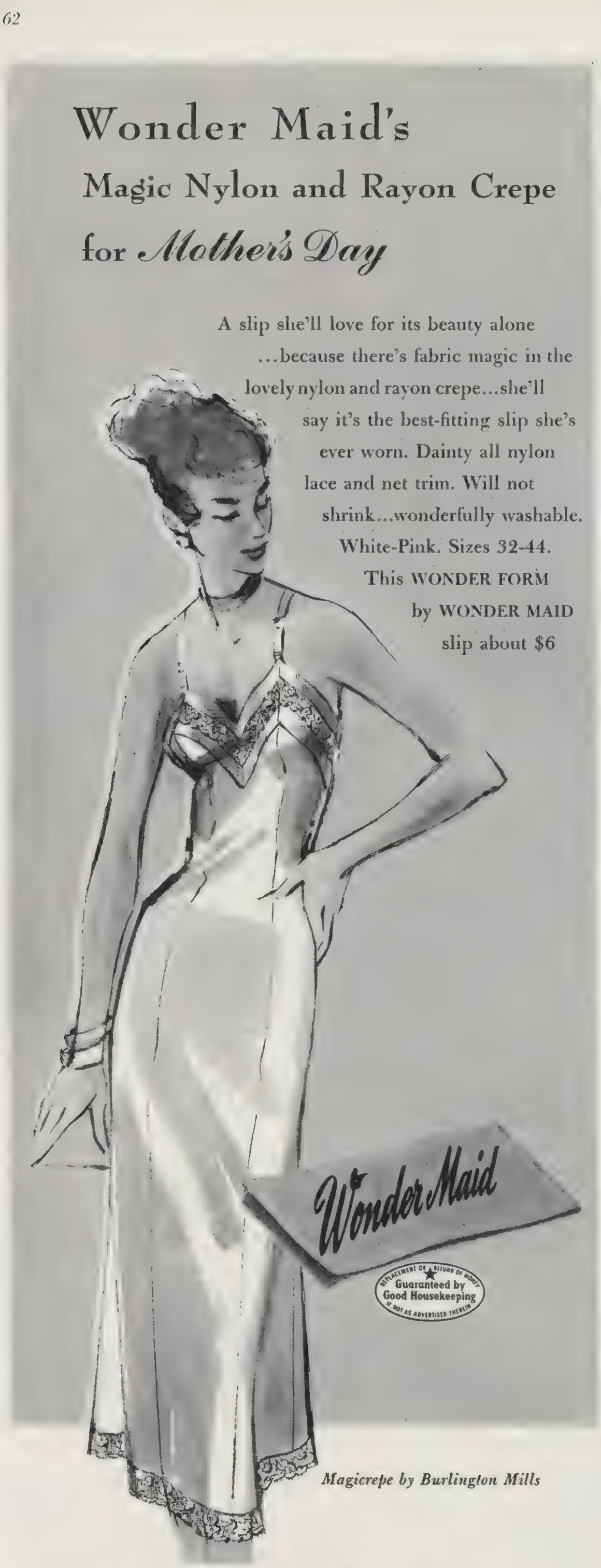
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MUSIC AND MUSICIANS

(Continued from page 60)

tainly of France's. Besides the theoretical articles written by Boulez, very little is known about him in this country. Those who heard of him in France say that he became a musician against his father's will, that he is very poor, that he worked without anyone's help, but that at last his music is being published and that (and this seems to be the unanimous opinion) his music "is something new and different from anything you have ever heard."

As for twenty-four-year-old Aldo Ciccolini, he is the Italian pianist who last year set out on a journey to Paris to take part in Marguerite Long's Piano Contest. For this venture Ciccolini had to borrow a suit of clothes from a friend. "If I do not win the prize," were Ciccolini's parting words, "I will sing in cafés until I earn enough for a new suit for you." Following the contest, where he was awarded the first prize, with several recitals in Paris, Belgium, and Holland, Ciccolini has become the pianist of the day for the French audiences, and during the coming summer he will appear at Aix-en-Provence Music Festival.

The Aix-en-Provence Music Festival (July 15-August 4) which is now the most popular in France, was started three years ago on a modest budget of $20,000, but with the incomparable energy of Roger Bigonnet, the manager of Aix's Casino, and La Comtesse Jean Pastré (mother of Princess Murat), who lives near Aix in her Château de Montredon. Since Aix has no concert hall, all the performances are given outdoors.

At the beginning, this enterprise, though on a very modest scale, had a very ambitious aim: to become "the centre for Mozart's music, a second Salzburg."

The main course on the musical menu in 1948 was Mozart's opera *Cosi Fan Tutte*, and the small forty-piece orchestra was composed of the cadets of the Paris Conservatory. Now another Mozart opera, *Don Giovanni*, has been added to the list, and the Festival's program promises symphonic concerts with the French Broadcasting System Orchestra—the best in France. This orchestra, under the name of the French National Orchestra, conducted by Charles Münch, toured the United States in 1948-49. At Aix, Charles Münch and his men will be assisted by Francis Poulenc playing his new Piano Concerto.

OPERA AT ORANGE

At Orange, a few hours drive from Aix, three important opera performances are held during the last of July in the Théâtre Antique. These performances, unfortunately, are not a part of the Aix Festival, but no one who happens to be in that part of France at the time, should miss them.

The Théâtre Antique, built by the Romans in the first century, is breathtaking. This event is relatively unknown to foreigners because Orange lies off the beaten path leading to the Festival grounds, but for at least thirty years famous French actors such as Mounet-Sully and his brother Paul Mounet, Madeleine Roch, Sarah Bernhardt and the Russian basso Feodor Chaliapin played their star rôles here. Today actors from the *Comédie Française* play the starring rôles, supported by the Colonne Orchestra conducted by Paul Paray.

FESTIVAL AT EDINBURGH

The Edinburgh Festival begins in the last week of August and runs to the middle of September. It is international, crowded with performances every day—more than any one man can take in—but, except for one thousand bagpipers, the American visitor will hear, sooner or later, in New York City anything he will hear at the Festival; anyone of note who reaches the concert platforms of Edinburgh comes to New York.

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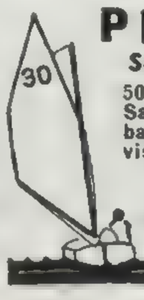
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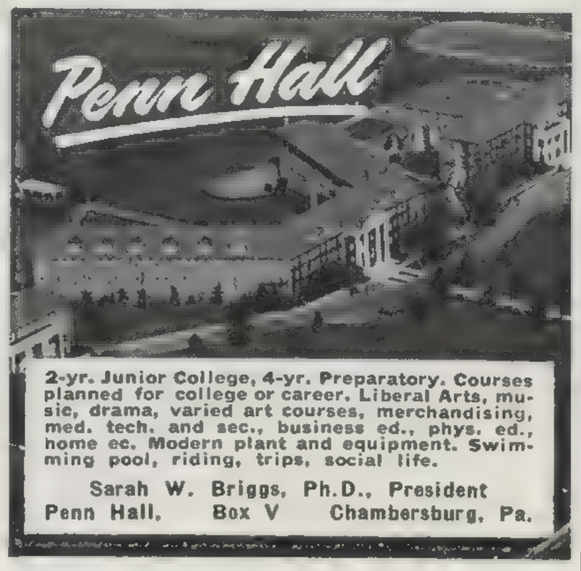
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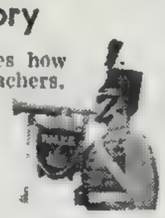
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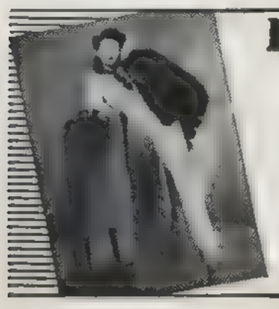
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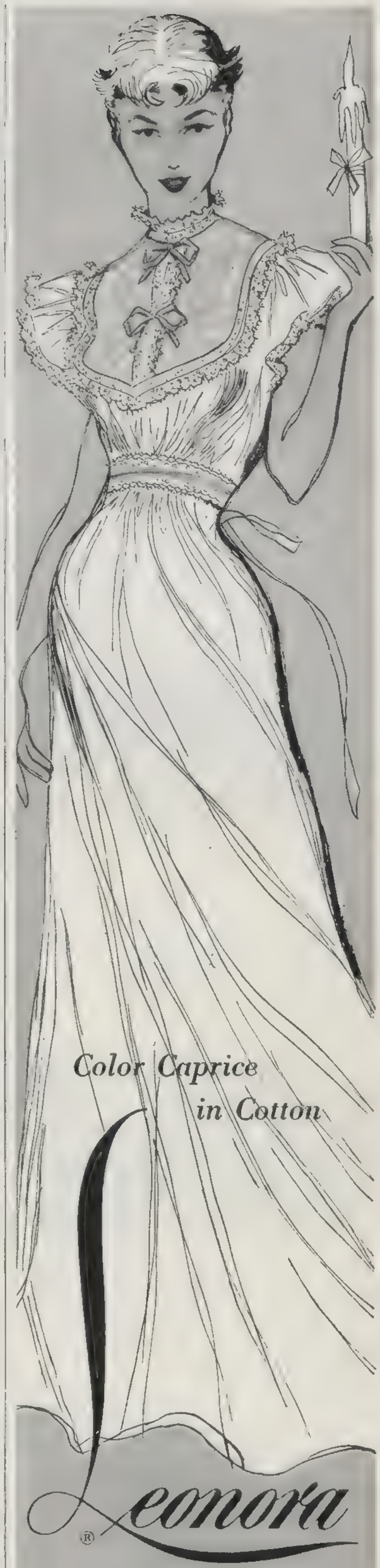
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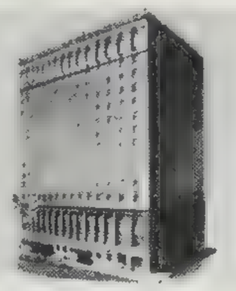
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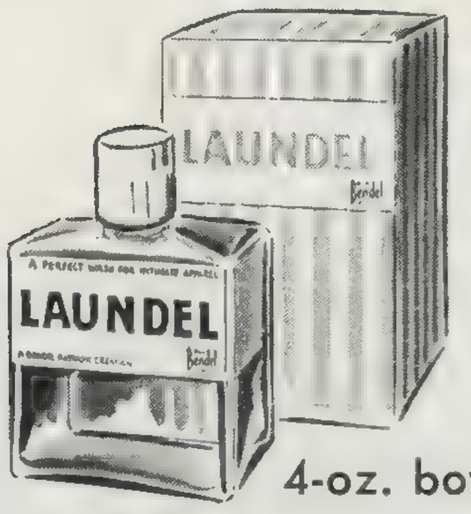
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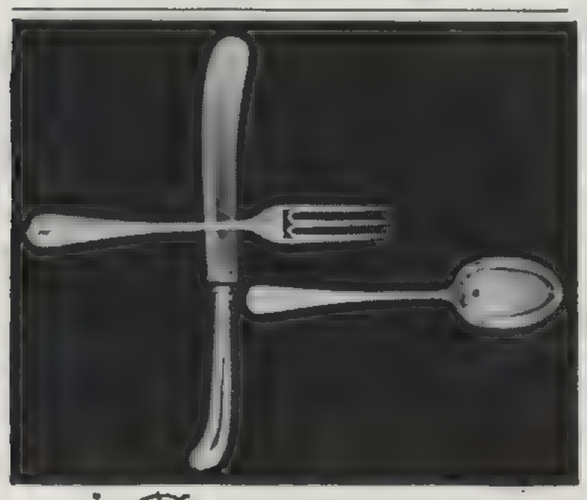
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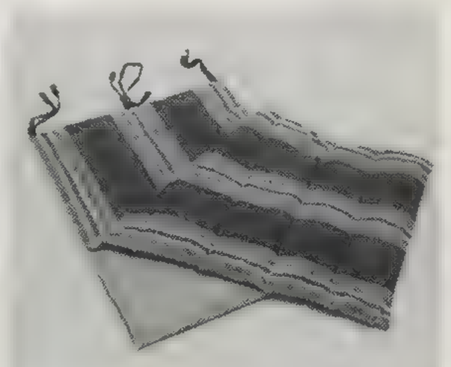
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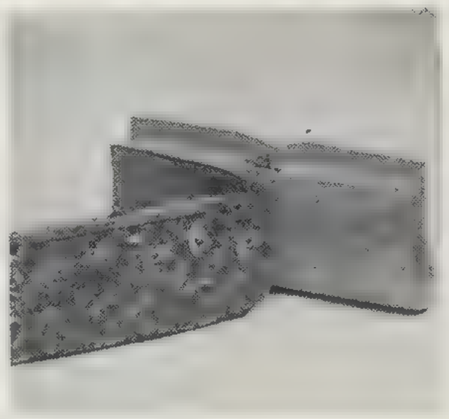




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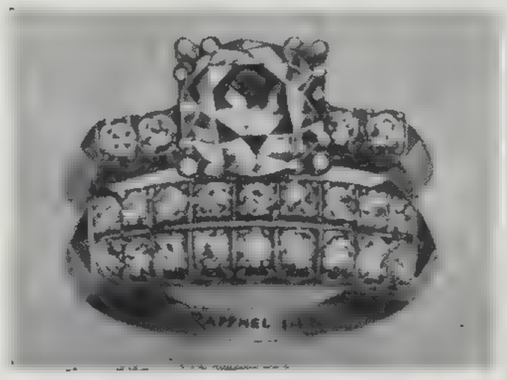
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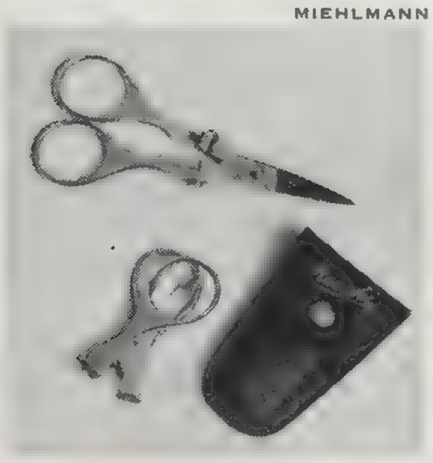
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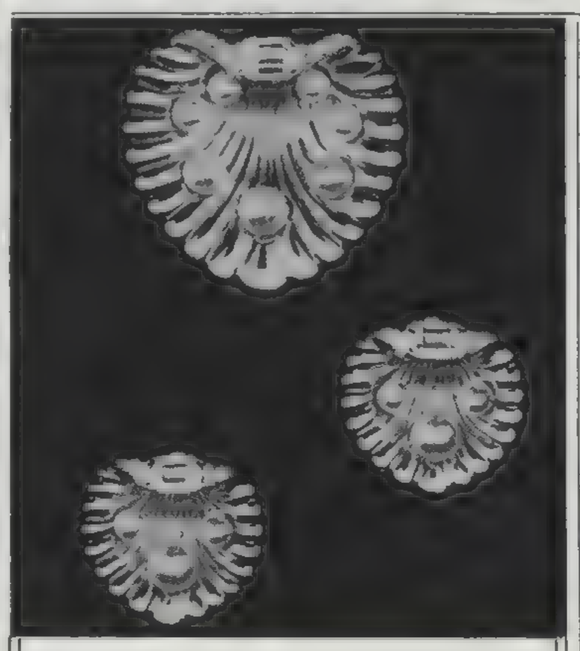
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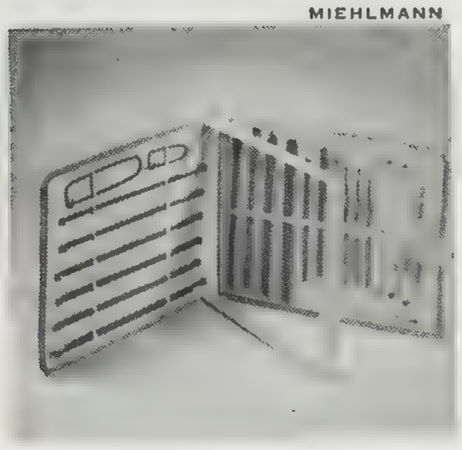
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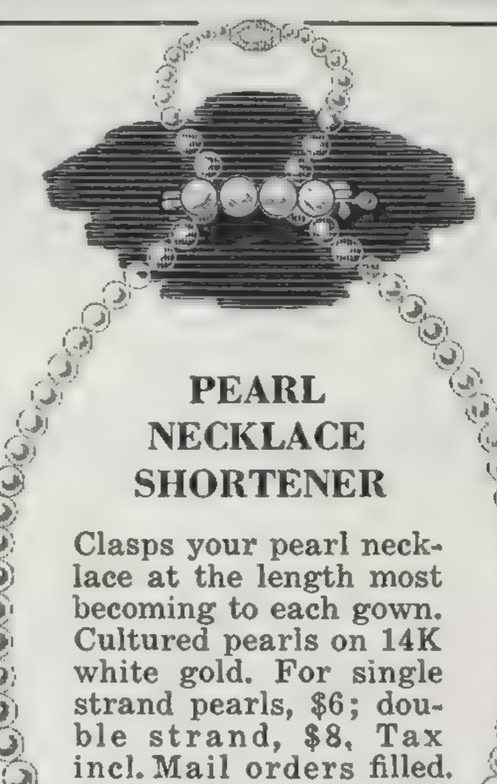
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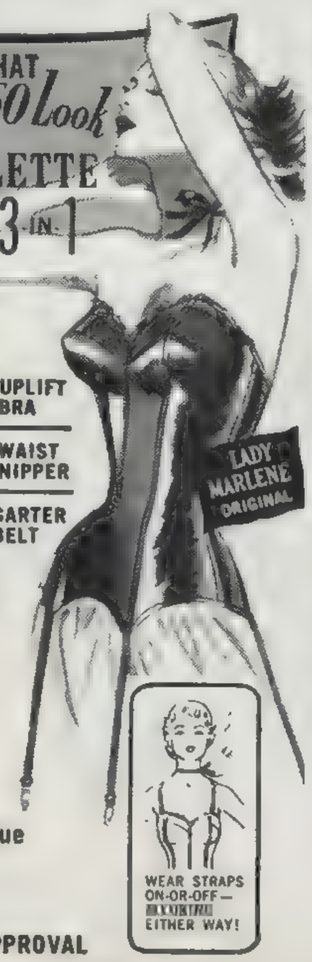
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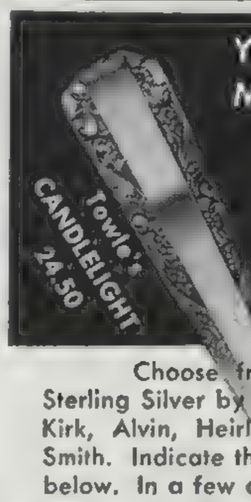
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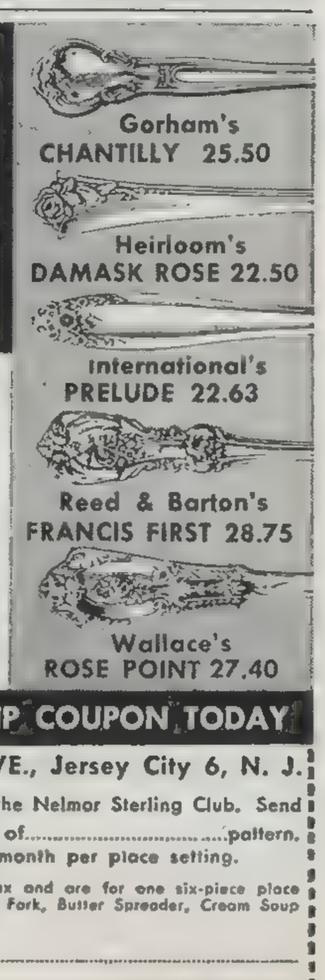
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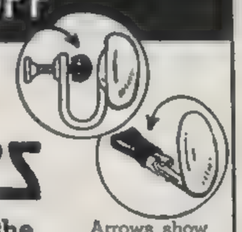
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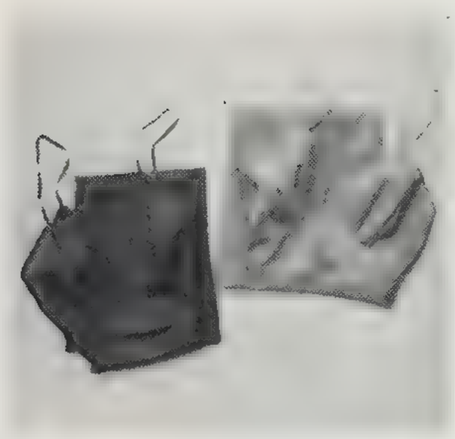
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COVER: New jewellery idea: diamonds worn *with* (not *in*) masses of gold. Here, bracelet, earrings, pre-Spanish Colombian, lent by the Brooklyn Museum. Magnificent necklace of 52 diamonds; Van Cleef & Arpels. Short dinner dress, Tootal linen, Tebilized; by Mary Stevens, about $60. Coiffure, the soft-short advocated by Charles of the Ritz Salon; their "Pink Geranium" lipstick. Dress, lipstick; Bonwit Teller. Dress, Harzfeld's; Neiman-Marcus; I. Magnin.

RAWLINGS

VOGUE

INCORPORATING VANITY FAIR

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"It's more than beautiful—it's neat," said the little Princess.

And what was true in that Hans Christian Andersen fairy tale *is* true. Neatness, simple, shining neatness, is a beauty beyond other beauties. It is more truly feminine than frills or bows or lace fans—and the boys love it.

It is the most available beauty we know of. Remarkably free in many ways. First, it is not restricted to any one type of woman, does not require thus-and-so features, colouring, proportions. Second, it doesn't cost anything, not in cash, anyway. This kind of beauty is made of you (no one else) plus effort, the effort of gentle routines.

You can recognize this beauty easily. A head of hair (long or short, no matter) soft and shining, with the part as sharp as a pen stroke. A figure, no matter what its displacement in pounds, as definite in outline as a well-cut paper doll—no wavering at the hipline, a firmly indented waist. Nails, scarlet or brightly pink, shaped to a smooth oval, not too long. Lips defined firmly, the colour brushed on accurately.

This season fashion encourages a neat beauty: the clean knifing of pleats; the straight stroke of a narrow skirt; the direct hat shapes; the starched big collars; the sharp belting of sleek waists; the delineation of the foot, by straps, by tapering; the very clarity of the colours; the quantities of white....

What equipment do you need for this beauty? Your own face and form, your own firm hair brush, an equally firm will-to-a-good-figure, a long mirror, some slight flair for keeping your back hair tidy—and an awareness that neatness should be more than skin deep, should be a reflection of an orderly spirit.

Beauty of this order has a serene, a classical quality. In a world of disorder and uncertainty it is reassuring. Perhaps it implies the harmony that everyone hungers for. Or, perhaps it has no deep meaning. Maybe it is just a synonym for "terribly attractive." But it can be a synonym for you.



COLOUR: THE NEW GLAMOUR

That quiet beauty on the opposite page speaks for the pages that follow in this issue of Vogue. For she is more than pretty; she has found—in reflected colour—the climate of a new glamour.

Not that colour hasn't always had a special effect upon our summer looks: there is the alchemy of sun and skin (no matter how sporadic the sunning); there is the dazzled summer light; there are the colours we choose to wear.

But this summer there is a startling new palette from which to work—unusual colours; and within them, the possibility of fresh effects. Begin with the knowledge that most of the new colours-of-cloth are not deliberately "easy" colours to wear. Not without trying would you discover that one of the new corals could be the most vitalizing thing your skin ever wore; one of the new mauves, the most enlightening; one of the greens the most capable of casting, by inversion, *rosy* tones; one of the black-and-white patterns the most surprisingly unshadowed choice, in the light of summer and the summer colour of your skin.

As for colour, applied—this is, frankly, an era of make-up. Even eye make-up might become an accepted beach fact. (A shadow of pale water-blue swept over the eyelids; and over that, a light coating of oil.) Then, there is the shift to intense colour in lipstick. The water-colour pinks and soft corals have given way, respectively, to electric pinks and bright tangerines—colours with intensities which not only brighten the mouth, but boldly outline it as well.

And then there is the colour you become via sun. A choice depending upon the life you lead in summer, rather than any preconceptions as to what your skin "takes." (Contrary to legend, most skins *can* tan, properly prepared by oils and sun-lotions—and sunned between sunnings with clear liquid tints.) But whether you decide to remain unburnt or become quite sun burnt—there is this fact to keep in mind: the colour of your body is a part of the design of the new sleeveless dresses; a part of the new glamour.

As you turn the pages of this issue, realize that there is no one rule to guide you in selecting from the new palette of colours. A fresh eye is more valid than experience; a little daring more useful than not. But this summer of 1950 could be—if you wished it to be—the great, lily-gilding era of your life. Don't let it simply be "the summer that got away." *(For more about new colours, turn the page.)*

Opposite: The colour is sun, poured through a pink parasol. The lip-colour is Yardley's "Pretty Pink" (a high pink intensified—to 1950 strength). The effect is a slight exaggeration, of course, but with point. The point being that sun and summer and colour *can* combine in fresh ways, to idealize your looks.

PENN

This summer, to be in fashion means you are in colour. Via samples of fresh summer fabrics, we show you here and on the next six pages five major colour themes that run through the summer fashions: the coral, orange; charcoal, grey; mauve; green; white. You may find that, of all these, white is your most important colour; you will find that white with black is more brilliant than any colour.

Look at the fabrics for weave news as well as for colour. There are weaves you never saw before, and weaves borrowed from one fabric to use for another. Special finishes appear as friends to cloths they never met before. For instance, a nylon marquisette that has been taught to say "No" to limpness and to flame; it says "Yes" to laundering. There is so much built-in crispness you begin to expect everything crisp to stay in that state of grace. Sometimes the fabric news is all in the colour, as denim in mauve and white stripes. The colours bring a brand-new look to the cloths. And vice versa. The colours in the new cloths seem new-born.

Therefore: if you have ever said "I can't wear—" whatever colour you are timid about, don't let that get in your way now. It might keep you from having the most becoming dress you ever owned. The colours in some of these cloths are a new experience. Worth trying without prejudice. If grass green is not becoming, fir green, with its blue cast, may be. If the high-octane orchid isn't for you, the mildest mauve may make your skin look pearly and marvellous. And if you love a mauve shade but are not sure that it is for you—play it with a balance of its component colours: pink and blue, plus white, as we have on page 91. Same with grey. Wear it with a balance of black and white accessories (see page 88). As for orange: do remember that it is pink that makes orange, orange—instead of yellow. If there is a pink you can wear happily (there must be), and a tone of yellow you can wear happily (there is), all you have to do is find the wedding of the two—and there is *your* orange. Or, if you have no time to experiment, take orange as a flash to grey or to dark, dark green: as part of a smoky plaid; as a Shantung shoe with a deeply green dinner dress; as the bright wave of a chiffon wrist-handkerchief with a dress of white piqué. But try it. Try all the five families of this summer's colours, in this summer's cloths. There is new beauty in them—for you.

THIS SUMMER THESE COLOURS THESE CLOTHS

FIVE COMPOSITIONS,
ARRANGED BY CECIL BEATON



CORAL, ORANGE

Right: Thin, porous worsted crêpe by Juilliard, for a summer cape, bolero. Altman. Evening dress tulle, now extra-crisp in DuPont nylon. By Wm. Winkler. Altman. Satin-striped cotton for shirts, beach shorts. By Hope Skillman. Lord & Taylor.
Opposite page: 1. Pucker-striped transparency of DuPont nylon. By Mallinson. Macy's.
2. Delicate cross-barred tissue gingham. A Wrinkl-Shed combed cotton by Dan River.
3. The new georgette: sheer, rayon, soft but not limp. By Stehli. Bloomingdale's.
4. Supple satin-backed crêpe, of Celanese and Enka rayons. A Bianchini material.
5. Paisley printed silk chiffon. Think of a stole, a sash, a *coat*. By Hafner. Lord & Taylor.
6. Glen-check rayon jersey of Celanese yarn, to drape, to knife-pleat. By Heller.
7. Wafer-thin wool crêpe, half worsted. An informal summer suiting made by Pacific.
8. Transparency-with-a-sheen, a new silk organdie by Rémond Holland. Lord & Taylor.
9. Silk chiffon in a memorable colour, muted, strong. By Ducharne. Lord & Taylor.
10. Indian Head cotton, a stand-by; the news, the orange. By Textron. Bloomingdale's.
11. Transparency for sports clothes: voile with a cross-thread. By Bates. Altman.
12. Marquisette of DuPont nylon, with permanently crisp finish. By Amer-Mill. Macy's.





GREY, CHARCOAL...

1. Cotton with non-tarnishing Lurex yarn, for a summer theatre suit—or beach shorts. By Galey & Lord. At Lord & Taylor.
2. Permanent-finish dotted Swiss by Dumari, news in these colours. To have as a dress, as collar and cuffs on grey. Lord & Taylor.
3. Pale grey satin-finished covert, a sleek new Miron worsted that might make your favourite summer shortcoat. Lord & Taylor.
4. Smoke screen with small licks of rosy orange: a summer-evening-dress plaid printed on sheer DuPont nylon. By Cohama.
5. Plaid print, two plaids, on crinkle-striped cotton, by Fuller. Could be for day, evening; surely full-skirted. Bloomingdale's.
6. Mascara-grey English worsted, thin, crisp, sturdy—qualities for a travel duster, a busy suit. By Drake-America; McCutcheon's.
7. Wool dress crêpe, half worsted. A colour and weave that can laugh off city- or travel-dust. By Milliken. At McCutcheon's.

Opposite: Nebulous cloth new-blown in a tailored shape, a this-summer way to meet the public eye after five. Dress, starched rayon chiffon, with slip, by Kane-Weill, $40 (velvet belt added). Pseudo pearls by Rice-Weiner. All, Peck & Peck. Hat, John Frederics. Dress, also at J. W. Robinson; Neiman-Marcus; Holt Renfrew, Ltd. Germaine Monteil's "Singing Red" lipstick.



CECIL BEATON



MAUVE

1. Mauve-toward-brown satin-weave worsted by Forstmann; Stern's. 2. Gentle worsted jersey by Wyner. 3. Quite lilac: a lightweight linen by Moygashel. 4. News in denim: mauve-and-white striped denim, preshrunk. By Erwin. 5. Georgette crêpe of Enka rayon by Bloomsburg. At Macy's. 6. Tootal linen Tebilized for crease-resistance; McCutcheon's. 7. Marquisette, of rayon and nylon, by Bur-Mil; Gimbel's. *Opposite:* Flowered batiste, bluest of the mauves—and coolest (the gentle folds, the more than sleeveless line). Short dinner dress by Claire McCardell, $40. Jewellery by La Tausca. All at Lord & Taylor. The dress, also at Jordan Marsh; Hutzler's; Frost Bros. The lipstick, Germaine Monteil's "Muted Rose." CECIL BEATON





GREEN, GROWING COLOUR

1. Crisp Pima cotton broadcloth, by Wamsutta; Altman. 2. Deep green chiffon. An afternoon shirtwaist dress? A dance dress? Wesley Simpson cotton, Tebilized for crease resistance. Altman. 3. Crompton corduroy, 16 ribs to the inch. From Stern's. 4. Moss-green wool dress crêpe. Memo to travellers: a yard of this, 54 inches wide, weighs only 7½ ounces. By Hockanum. 5. Vine-printed voile with a new crispness. Woven by Everfast of Pima cotton yarn, Tebilized for crease resistance. At Macy's. 6. Green as a freshly clipped lawn, a striped rayon transparency with a georgette-crêpe finish. By Cohama. Bloomingdale's. 7. Plaid tissue gingham for a transparent overskirt to a green sheath. A Wrinkl-Shed cotton by Dan River. At Bloomingdale's. 8. New bloom of tweed: tweed for midsummer, cotton tweed. Frosty, transparent, crease resistant. Made by Lonsdale. At Stern's. CECIL BEATON



WHITE... IMPORTANT COLOUR

1. Lace net of DuPont nylon, news in the coolness, chiffon softness. Happy choice for an evening blouse, a drifting dress.
2. Flower-pattern lace of cotton, rayon, and silk, by American Textile Co. Takes well to tinting, looks newest now—in white.
3. White flowers, white shadows, a tracery of black vines, on two-ply Swiss voile with a permanently crisp finish (no ironing).
4. Piqué with an extra-fine wale—might be for any hour of the summer. Sanforized piqué, by Reeves-Frenmade. At Bloomingdale's.
5. News in piqué—stripes puckered like seersucker. By Avondale. An interesting sturdy cotton for sports dresses, shorts, halters.
6. Sheer white, delicately etched in black. A British print of Egyptian cotton yarn; a fresh idea for a summer evening dress.
7. New white-on-white: combed white cotton lawn, crinkled all over, patterned in white butterflies. By Fuller. At Stern's.



SUMMER

CERTAINS

"Certains," we call them—and certain they are. As fashions. As choices to make for all-summer-long. (We go on with the idea on the following pages.) *Opposite:* "The à la Carte idea"—Hattie Carnegie's name for the Summer Certain fashion of separates—a fashion so certain, so various, it is now an institution. This blouse, white piqué—its special ingredient, the collar embroidered with straw and white beading; the skirt, in heavy navy-blue linen, high and close about the waist. You could wear the blouse with a long skirt; the skirt, almost any day, anywhere—or put them together, as here, for town, after five; for any time from lunch on, Greenwich . . . Long Island . . . Lake Forest. Blouse, $75. The skirt, $95. Chalky necklace with rhinestone rondelles, $25 plus tax. Chalky drop-earrings. All, Hattie Carnegie. *Right:* Certain to go more places, more evenings, than almost any single thing you might own—a black silk crêpe dress with its own jacket. You might come into town beneath the batwing jacket, for instance; go on to dinner décolleté; cover your shoulders again in an air-conditioned theatre. Made in Skinner silk; the cut narrow, the bodice buttoned low to frame an inner bodice. Dress and jacket by Ceil Chapman, $60. Bendel's Young-Timers; Garfinckel's; Hutzler's. Long, black suède gloves, $12.50; from Henri Bendel.

JOFFÉ

HORST

SUMMER CERTAINS *continued*

VERTICALS

Very certain line of fashion: vertical, the string-straight sheath, sleeveless, with a clearly carved neckline, a look of freshly defined elegance. Here, three examples of the new verticals, each with up-and-down ribbons or tucks or pleats to make the long slim line look more so. *First right:* Twice-tied black sheath to wear with a wise little hat, big earrings, white gloves, through city afternoons, little evenings. The dress, rayon georgette, marked by wide-apart rows of black ribbons. With rayon crêpe slip, about $60. The earrings, rhinestone solitaires. Both, Altman. Dress, also at I. Magnin. *Centre:* The slit-neckline sheath, natural-colour silk Honan flashed with a gold kid belt. This, a special asset to country-house life, Sunday luncheons, for instance. Dress, about $60. Encore to the belt: gold-plated earrings, delicate filigree hoops. All, from Henri Bendel. Dress, also at Frost Bros.; I. Magnin. *Far right:* A sheath that might be your town-day treasure through the summer. Of navy-blue rayon georgette, tucked bodice, pleated peplum and skirt. With rayon crêpe slip, about $60; Bergdorf Goodman; Montaldo's; I. Magnin. All these dresses are by Larry Aldrich. All at shops in other cities on page 160.







HORST

SUMMER CERTAINS

continued





Above: Black Moygashel linen dress in two parts—for city, country. For certain: sleevelessness, this summer. By Brigance, about $70. Lord & Taylor; I. Magnin; Hudson's. André David gloves, $4.50; Bonwit Teller. Earrings by Barclay, Best's. *Left:* Beach-club dress—for sunning; going on to dinner. By Brigance in Ascher of London cotton plaid, black and brown. About $50, Lord & Taylor; Hudson's; I. Magnin. Coro mock tortoise necklace wound as a bracelet, $3 plus tax. Altman. *Opposite, above:* Black linen sheath. Town, any time. Country, when lashed with tan leather. $23. White coat of Hope Skillman piqué (there's no hour when it doesn't apply), $18. By Judy 'n Jill. Wear-Right piqué gloves, $3. All Lord & Taylor. *Opposite, below:* Certain of its cut; town, travel suit, blue linen, white braid; more variable but no more weight than a dress, $70. By Mollie Parnis. Saks Fifth. *Opposite, far right:* Sure way to go about afternoons in town: tall, cool dress of black silk Shantung; neckline cut out, but not down. By Herbert Sondheim, $70. Bonwit Teller; Woodward & Lothrop. Hat, made to order at Florence Reichman.

HORST







ESSENCE OF A WEDDING

The *essence* of the wedding, as anyone knows, the quality that makes a wedding out of the marriage words, is not the legality, but the ceremony. The Irish Yeats, in his "Prayer for My Daughter," says it in a poet's way:

"And may her bridegroom bring her to a house
Where all's accustomed, ceremonious. . . ."

The *ceremony* of the wedding (which really includes the whole day; the veil and flowers, the bride's father and the groom's mother; the flower-girl and the bride's slippers, the groom's boutonniere and the best man's toast, as well as the "I will's") . . . this ceremony has its own special beauty, whether the wedding dress is a great-grandmother's Carrickmacross lace; Castillo's layered tulle in a nimbus of veil; or a dotted Swiss the bride made for herself.

This summer at your wedding breakfast you might have zither music instead of an orchestra. Or you might have—like the restaurant Monseigneur in Paris—violins only—five or six or a dozen—as many as the space and the bank account can stand! You might, if your wedding breakfast is to be outdoors, seat all the guests under striped umbrellas and have the covers for the little tables in different colours to match one of the colours in the umbrellas (see page 167 for menus). You might, instead of a bouquet, carry a big leghorn hat filled with flowers; or, with a white tulle dress, an armful of brilliant green leaves. Or you might carry stalks of velvety white stock, loosely held together with a trailing vine. Or pale pink water lilies with a fall of graceful stems in lieu of ribbons. Or madonna lilies with white dephinium and white canterbury bells. Or branches of white rambler roses.

Many of this summer's brides will choose a dress that belongs to the Summer 1950 moment—the short wedding dress (see the brides on the next pages). There were several "short brides" in Paris. Balmain showed a day-length dress with a floor-length train. Rochas showed a just-above-ankle length, slightly longer in the back. And Fath showed a day-length bridal dress which had floor-length panels on each side. Several recent New York brides chose short dresses for the wedding day. Mrs. Harry Burchell Mathews, who was Miss Agnes de Saint Phalle, wore a short dress of ice-blue satin and young Mrs. James A. Farley, junior, who was Miss Patricia Louise Dillon, walked down the aisle in the Lady Chapel of St. Patrick's Cathedral in a day-length dress of white lace.

The three wedding dresses we show are all short, all organdie, and all useful for dances and parties later on in the summer. The *(Continued on page 167)*

Enchanting little flower girl's dress of piqué, by Celeste. (See page 104.)

FRANCES MCLAUGHLIN





FRANCES
MCLAUGHLIN

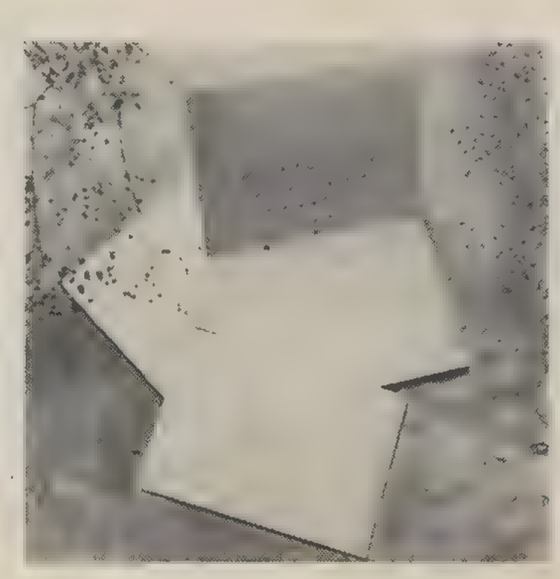
ESSENCE OF A WEDDING *continued*

HIGH NOON AT ST. JAMES'S

The music soaring towards the rose window, the little rush of movement as the guests rise, the groom wearing a cutaway and the expression that inevitably goes with it, and the bride looking what she is—the central figure in a beautiful ritual. She may be in satin with her lace veil spreading over her train, or she might, this summer, be in organdie, like this, her skirt above the ankle bone, her veil, a starched mist that clouds over her face and shoulders. After the ceremony, she will put back her veil with that enchanting gesture which is a ceremony in itself. The reception might be at the Colony Club, the Sherry-Netherland, or, in Chicago, at the Fortnightly or Casino Club. The wedding breakfast menu, for a change, might be the one on page 168. And perhaps a zither player, to serenade the wedding party at the table. The bride's father, who could give pointers to the younger men on how to look really distinguished in a cutaway, will make a little speech, touching and restrained, with which he will be deeply dissatisfied. The groom's mother will slip "something blue" into the bride's hand as she leaves, which turns out—oh happy tradition—to be traveler's checks. The right bridesmaid will catch the bouquet. The best man will have forgotten to get any rice. And the flower girl will go home docilely with the promise that she can "sleep on her wedding cake."



Opposite page: At the reception, the bride with her veil thrown back, and the groom looking considerably more confident and happy than he did at the altar. The bride's dress, an atmosphere of Swiss organdie, fern-embroidered white over layers of white and palest pink; her headdress, a little coronet of white organdie petals with a cast of malines. All made to order at Bergdorf Goodman. The groom wears the traditional cutaway with striped trousers but with a stiff, turn-down collar and four-in-hand tie. With it, traditionally, a high silk hat, grey suède gloves. All from Brooks Brothers. *Right, above:* The bride with her veil down as she wore it for the actual ceremony. Her bouquet, white allium with spikes of fern. *Right:* The wedding invitation, the reception invitation, by Crane.







Mr. and Mrs. J. Coleman Tollhausen
request the pleasure of your company
at the marriage of their daughter
Henrietta
to
Mr. Siegfried Warnekin
on Saturday, the eighteenth of June
at three o'clock
Upton Lawnbrook Farm, Oakwoods Road
on the Garden
Schenectady, New York

Reception
immediately following the ceremony
Please respond

The record of the ceremony
will be at the Second Reformed Church

WEDDING IN A GARDEN

The drift of violin music in the open air; big hats, organdie dresses, like pale Chinese lanterns, moving lightly over the grass. (And in somebody's head, the whole wedding mapped out in the house as well—just in case.) This summer, a country bride might wear an ankle-length organdie dress, like the one on the opposite page: white, with embroidered white repoussé flowers, a pale blue taffeta sash. The bridesmaid's dress, the same as the bride's, but with pink and blue embroidery, and a big blue horsehair hat. The mother of the bride (seated) wears a shirtwaist dress of white Egyptian cotton shirting, touched with black velvet; a big black velvet hat. For the bride's father, a suit of white linen. The garden-wedding groom wears a navy-blue blazer, brass-buttoned; white flannels. Bride's dress, $110; white satin opera pumps, $19; the bridesmaid's dress, $110; dress for the mother of the bride (by A. Goodman), $40. Men's clothes: blazer, $35; flannels, $32.50; linen suit, $65. All at Saks Fifth. Flower girl's piqué dress, by Celeste, in sizes 1 to 3, $8; 3 to 6x, $9; 7 to 12, $11; at Altman; Burdine's; Kaufmann's; D. H. Holmes. Wedding invitation, by Crane. The white piqué headdress and short veil, from John Frederics. (More on page 168.)

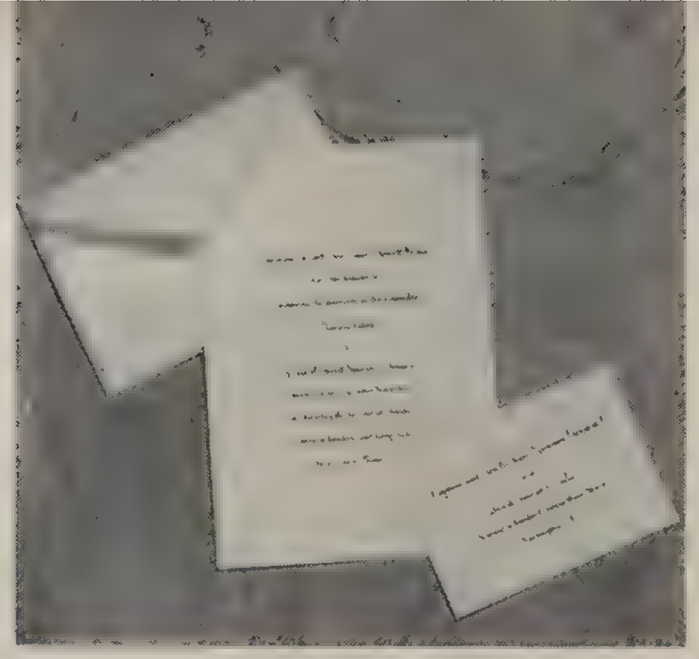


FRANCES McLAUGHLIN









ESSENCE OF A WEDDING *continued*

CEREMONY IN SMALL SPACE

When the wedding is in a small apartment or a small house, a living room and a dining room and a not too large hall is usually all the space there is for the wedding party and guests. It couldn't matter less. The altar might be a screen of greens at the far end against a wall; the musician, one violinist, can stand in the hall; the wedding breakfast will be entirely buffet—and the bride as importantly lovely as a royal one. She might, for such a wedding, wear the pale pink organdie shirtwaist dress, day length, shown opposite, with a big hat, long, thin, pink suède gloves. (The dress, by Dorothy Cox, $35, and the gloves, Milgrim. Dress, also at L. S. Ayres; Hudson's.) The groom, obviously relishing the fact that it is a "small" wedding, wears a navy-blue suit, a white shirt. (The suit, $110; cotton broadcloth shirt, $10; Rogers Peet.) *Top of page:* Announcement and at-home card by Crane. *Below:* Flowery natural leghorn hat from John Frederics. *Right, and detail below:* The wedding buffet table: organdie and linen cloth, by Marghab; "Modern Classic" sterling silver by Lunt; both, Georg Jensen. "Museum White" plates, by Castleton; Black, Starr & Gorham. New magnum-size champagne glasses; Baccarat & Porthault. Crystal teardrop candlesticks; Steuben Glass. The "Lily of the Valley" wedding cake comes from Sherry's. Charles Heidsieck champagne. The flowers, here, and all of those on the preceding wedding pages, from Ann Hagan.









FRANCES MCLAUGHLIN

VOGUE, MAY 1, 1950

UMPIRES DIE IN BED

Baseball's most vilified figures, noted for their eccentricity and occupational integrity

BY RED SMITH

EDITOR'S NOTE: *Red Smith is probably America's most consistently witty sportswriter—a gentle, unassuming man with a talent for collecting "characters." His column for the past four and a half years has appeared six days a week in the* New York Herald Tribune *and is syndicated in twenty-one papers throughout the country. This month,* Out of the Red, *a book of his collected writings, will be published by Alfred Knopf.*

THIRTY thousand professional baseball games, give or take a few hundred, are played in the United States each summer. This means that at least thirty thousand times between April and October the following recommendation is offered in public: "Kill the umpire!"

It is a proposal which seldom seems, in the judgment of those who hear it, entirely devoid of merit. Yet umpires die in bed. It is difficult to believe that even Mr. Josef Stalin could ask for more conclusive evidence that Americans are, at bottom, a peace-loving people.

According to Mr. Caswell Adams, an author and outstanding authority on the breeding, housebreaking, and habits of umpires, almost half a century has gone by since a baseball crowd witnessed the swift and untidy demise of a gentleman in blue serge.

In 1899, Mr. Adams relates, an umpire named Sam White was engaged in debate by a player named Frank McCoy during a game in Lowndesborough, Alabama. Mr. McCoy made a point and Mr. White, by way of rebuttal, knocked him down. Mr. McCoy arose, laid hold of a bat, and swung from the heels. Both the argument and Mr. White were permanently settled.

In Farmersburg, Indiana, in 1901, a batsman named Marcellus Forbes gazed with loathing upon a pitch, his bat frozen on his shoulder.

"Steeerike!" said Ora Jennings.

"Kill 'm!' the fans screamed.

By way of criticism, Mr. Forbes did.

These were the most recent examples of literal obedience of popular demand which Mr. Adams' researches have turned up. When you consider that the demand has been made, popularly and loudly, at least once every summer day since the present century began, you wonder what mysterious agency has operated in the umpire's behalf. Perhaps the answer lies in a phrase coined years ago by Dick Nallin.

Mr. Nallin, now a prosperous farmer of Frederick, Maryland, served well and faithfully for many seasons calling balls, strikes and put-outs in the American League. In these days there are four umpires on the field in important games, and six are assigned to World Series contests, but when Dick broke in it was the custom to employ only two. Not infrequently, it was necessary for an umpire to be in several places and facing numerous directions at the same time.

One afternoon in Detroit Mr. Nallin ruled on a play which had taken place behind his back. Led by the combative Ty Cobb, the Detroit club raised a protest that reached the ears of Ban Johnson, then president of the league, in Chicago. Johnson sent a telegram asking what rare power enabled Mr. Nallin to reach a decision on a play he could not see.

Mr. Nallin's return wire had the virtues of brevity, clarity and candour. It read: "The animal instinct of an umpire."

He summed it up. Just as nature provides a protective colouring for the hunted creatures of woods and field, so she endows umpires with a special cunning. It is this gift which keeps them alive; this plus the fact that they are, almost without exception, hugely agreeable guys whom the players like and respect, with an occupational integrity that is beyond suspicion.

"Burglar" is the most flattering appellation a fan ever applies to an umpire. "Blind, ugly, lop-eared, ill-begotten offspring of a degenerate piccolo player" is a term of endearment. Yet no fan worthy of the name, even while he shrieks such compliments from the stands, doubts for an instant that the man with the wind-pad and mask has called the play exactly as he saw it.

ALL baseball fans know that although there have been venal ballplayers, no word of scandal ever has been heard about an umpire. They don't know why this is so, and neither does anyone else, for umpires receive less money than players of comparable stature and so, theoretically, might be more liable to temptation. They just aren't, that's all.

This doesn't mean that umpires don't have their difficult days. Bill McGowan, the doughty dean of the American League staff, likes to tell of a gentleman who was his partner in a minor league when Bill was a youth. Call the fellow Mike.

Mike was an earnest citizen, but ill-starred. He could work the dullest game of the season in the most sedate town in the league, and sooner or later a tempest was sure to blow up, with him in the middle. It was no secret that the league president was reaching the end of his patience with

Mike. One day Mike butchered a decision at the plate. He knew he'd blown it, the players and the crowd knew it, and a frightful uproar ensued.

"That takes care of me," Mike told McGowan as they changed into street clothes after the game. "I'll be out of a job tomorrow."

"What are you talking about?" Bill said. "You handled it like a master. Get yourself a good big steak and have a night's sleep and you'll be out here sharper than ever tomorrow."

MIKE wasn't to be consoled so easily. He went out on the town seeking consolation, and he found it. When he arrived at the park the next day, he seemed to be walking three abreast. McGowan pleaded with him to take the day off but Mike was a stubborn man, and faithful in his fashion.

"I'll be all right," he insisted. "When we walk out, you kind of lead me as far as the home plate and get me turned toward first base along the foul line. I can follow that stripe and I'll know my way."

Bill complied. Mike located the foul stripe, paced out the white line to a point beyond first base, turned and took up his stance.

The first batter slapped a grounder to deep short, raced for first base, and crossed the bag in a photo finish with the ball.

"Safe!" yelled the coach at that bag.

"Out!" hollered the first baseman.

Both turned to Mike, who had not twitched. He stood erect, austere, remote, chin up, arms folded, eyes fixed on a cloud beyond the left field wall.

"What is he, Mike?" the two men asked.

No answer.

By now the hitter had got back to the bag. The second baseman came over, and the pitcher. They all clamoured around Mike, yelling.

"Mike, Mike! Safe or out? What is he?"

The look of dreamy detachment faded from Mike's eyes. Something like anger came into his face.

"What is he!" he roared. "Hell's bells! *Where* is he?"

McGowan's tale ends there and we never learn what became of Mike. But the story illustrates a point—the fact that neither rain nor snow nor gloom of alcohol can stay these arbiters from the discharge of their daily chore. Except in St. Louis, where the torturing heat sometimes induces mortal diseases that clear up as soon as a transfer to cooler climes comes through, umpires seldom take sick leave.

Nobody ever exemplified the umpire's devotion to duty more strikingly than Harry Geisel. Harry is another retired member of the American League staff, a tall gentleman of majestic mien, with silver hair and the profile of a Roman senator. So fastidious was Harry that he donned gloves when it was his turn to rub dirt on the baseballs to be used in a game, to remove the factory shine.

Completing an assignment in St. Louis, Geisel, Nallin, and a colleague agreed to catch the midnight train to Chicago. This was, in those pre-streamliner days, the last train that could get them to Comiskey Park in time for the game next afternoon.

Nallin and the other fellow boarded the train downtown in Union Station. Geisel, who had ridden the same line many times before, took it for granted the train would stop at the Delmar Station uptown. It didn't. Nallin and his partner chuckled ghoulishly as their Pullman whistled through Delmar and they saw Geisel standing helpless on the platform. The time had not arrived when a man considered travel by air. Mr. Geisel, stranded in St. Louis, declined to remain stranded. He hailed a cab. "Chicago," he said.

The fare was something like $60, in a day when an umpire did exceptionally well if his annual income totaled a hundred times that sum. But Harry got to the ball game in Comiskey Park.

They are glorious troupers, the umpires. It is a pity that the most colourful of them are gone, or going. The gabby Beans Reardon called it a career at the end of the 1949 season. George Magerkurth quit a year earlier. Bill Guthrie was done long before that.

It was Guthrie who called a third strike on a good hitter who had not moved his bat as the ball slid across the plate. The hitter had a temper, and he disagreed with Mr. Guthrie. He flung his bat aloft in a gesture of dissent. This is a heinous sin; a player who flings bat, ball, glove or cap into the air stands convicted, under baseball rules, of inciting the fans to riot. Mr. Guthrie, though, was a veteran of many unpleasantries. He was as confident of his authority as he was unsure of his diction.

"If dat bat comes down," he told the hitter, "you're outta da ball game."

Turned out he was right, too.

Of all the umpires of recent vintage, the chances are George Magerkurth was the most enjoyable. He is a huge man whose youth was devoted to football and prizefighting. He brought the technique of both of these sports into baseball.

SO far as is known, George is the only umpire who ever ducked a pop bottle flung by a disapproving fan, picked up the glassware, whirled, and flung it back into the stands, winging the original thrower in the shoulder. That happened in a minor league. Everything happened to George Magerkurth in the minors. It was there he had an exchange of views with a manager which, when it had been completed under the stands, made work for doctors and headlines for the newspapers. Next day George did not show up at the ball park, which puzzled his partner because it hadn't been Magerkurth who'd been wounded, and if the league president had meant to suspend George he'd have sent along a substitute.

Investigation disclosed that the president had sent a wire reading:

"WIRE FULL REPORT ON FIGHT STOP WORK TODAY."

Obediently, George had stopped work. He never again had any regard for Samuel F. B. Morse.

Only a Homer could do justice to the epic tale of Magerkurth's fights. He is probably the only umpire in history who inspired such warmth among the customers that they once took up a purse to pay his fine after he punched a fan. So far as the records and memory show, he lost only one battle. In Brooklyn one day, a runty customer clambered out of the stands and climbed George's vast torso.

Maje was painfully embarrassed when the papers all carried pictures showing him flat on his back with a shirt-sleeved fan half his size astraddle his bosom. But he was never one to hold a grudge. He declined to press assault charges.

"I am," he told the court with grandiloquent non-sequitur, "the father of a boy, myself."



BLACK AND WHITE BRILLIANCE

BY DUDLEY HUPPLER

The laughing poodle, known as "Lois Byrn's Geoffrey," and these finely defined strawberries are the work of Dudley Huppler, an artist almost completely unknown to the public. His drawings of birds, fruits, flowers have their own wit, are usually drawn with a fountain pen and black ink in a series of dots, using no lines. To Marianne Moore, the distinguished poet, Huppler is "truly a creator in being able to depict detail yet keep it alive—to differentiate between eyes that see and eyes that doze, planted feet and feet tensed for effort, the density of lilac-bloom and the slot-in-a-sleighbell of the bud." He is thirty-two years old, was born in Wisconsin and taught at the University of Wisconsin while working for his degree of Doctor of Philosophy in English there. Five years ago he began drawing. His first one-man show was in 1948 at the Art Institute of Chicago and now his second one-man show is at the Edwin Hewitt Gallery in New York. For the San Francisco Ballet company he is designing a ballet based on his own book, *Hearts, Meadows and Flags.* (It took six weeks to complete the poodle's portrait, a period of some strain for both artist and model.) "Berries": Coll. Lisa and Thea Tenenbaum



Dudley Hoppler



ADRIAN'S EVENING IDEAS

There is nothing halfway about Adrian's unique and special talent; nor is it limited to one point of view. He can, and does on these pages, effect either a look of elegant, astonishing sharpness, or a delicate breeze of gentle, pastel prettiness. *This page:* A tight taffeta dress rising to a maelstrom of collar; attractive, unexpected complement to a pretty face. The collar unbuttons, turns down into a low, cuffed décolletage. A slim, dramatic look for dinner, the theatre. In navy-blue Bianchini silk taffeta. Lacquered felt jockey helmet made by Mr. John for Adrian. *Opposite page:* A floating evening dress and coat in one of Adrian's own "Quilting Party" prints, made for him by Bianchini. A sweet beauty of Lorganza in thin pastel shades on white. For any summer dance, black-tie dinners. The dresses, and all the jewellery, shoes, and gloves, on both pages are at Gunther Jaeckel. Furniture both pages by Robsjohn-Gibbings.

RAWLINGS







MAINBOCHER'S SHORT STATEMENTS

Direct, short, and with an understatement that is Mainbocher's signature. In two evening costumes, a fresh account of the strictness, the tailored brevity of his day clothes. Their evening identity: black lace; jewelled embroidery. *Opposite:* A tube of corded black lace, day-length. One reason for its remarkable fit: a more cobwebby lace is set through the midriff to plot the incurve of the waistline. With it, a pink silk taffeta coat. Jewels, Van Cleef & Arpels. *Above:* Oyster-white linen dinner coat, its pockets clustered with pearls; narrow dress. All, to order; Mainbocher. *The décor:* By Cecil Beaton, for a small jewel of a duplex high in the Sherry-Netherland. In the living room—important wallpaper, garnet velvet flocked in Edwardian design on maroon paper; brilliant blue, green upholstery, black-fringed chartreuse curtains. In the bedroom, an everything-matching scheme of nothing but black and white.

CECIL BEATON

VOGUE, MAY 1, 1950

FOR SUMMER DANCES

On these two pages: the important evening dress.

Two new great beauties—strapless, floor-brushing, bouffant.

Below: A dress to wear to a début, a *bal masqué*, an Embassy affair, a charity ball,
any season of the year. Pale apricot tulle floated over a horsehair petticoat,
the bodice a mould of apricot satin with a close peplum of feathers.
To order on Elizabeth Arden's Fashion Floor. A Castillo design.



On this page: A summer evening dress to wear to the biggest of country débuts,
this or any warm season; to a private, roof-garden ball; a lantern-lit dance out of doors;
the evening climax of a regatta, horse show, or tennis week.

Silk organdie dress in starchy blue and white checks; dress and stole bound in dark blue
silk organdie and lace; two rhinestone clips towards the waist.

Made to order at Hattie Carnegie. Diamonds, both pages, Van Cleef & Arpels.



CECIL BEATON

BLACK-TIE PLAIDS



WILLIAM KEMPNER, JUNIOR

You don't have to be a Scotsman to wear them. Last summer a good number of them sparked the evenings on Long Island. A short while ago King George VI ordered a plaid dinner jacket. By now, black-tie plaids are an accepted fact even among conservative young men. To prove which, the gentlemen photographed on these pages. *On this page:* Black-tie plaids as they were seen in Palm Beach, and will be seen this summer. Mr. Kempner wears a tartan cummerbund with a grey tropical worsted, one-button dinner jacket, dark blue trousers and tie. Both Mr. Pierson and Mr. Rice chose plaids with white grounds: lightweight wool coats, with silk grosgrain lapels; wear dark blue trousers and dark blue tassel-moccasins for dinner at home—and Canasta. *Opposite page:* Tex McCrary has a number of trousers in different plaids which he wears for dinner at home, town or country. One of his ideas is to wear them with a lighter plaid cummerbund. He is photographed here in a dark blue velvet, single-button, shawl-collar coat; black tie; black patent leather moccasins. Mr. McCrary and his wife, Jinx Falkenburg, plan a summer television version of their newspaper column, "New York Close-Up," as well as their regular morning radio program, "Listener's Digest."

ROTHGERBER



ARTHUR N. PIERSON, JUNIOR, AND ERNEST K. RICE, JUNIOR

TEX MCCRARY

RAWLINGS

VOGUE, MAY 1, 1950



ERIC LINKLATER



A STREET IN GLASGOW

SCOTTISH TALENTS

BY ERIC LINKLATER

Scotland is a small country, and traditionally poor. It has, however, never been daunted by lack of size, nor unduly depressed by its poverty. For several hundred years it lived in almost perpetual conflict with its larger neighbour, England, and those recurrent wars were a principal cause of both its poverty and its self-reliance. The Union of the Parliaments of England and Scotland, in 1707, increased and broadened our export trade. It became evident that there was work in the world, not only for soldiers, but for doctors and engineers, traders and colonial administrators and university professors, of whom Scotland produced and exported large numbers. Even the vast growth of heavy industry in the late nineteenth century—the production of coal, and iron, and ships—could not quite obscure the old belief that Scotland's principal wealth was its man-power.

I deliberately stress three things: the smallness of Scotland, the somewhat aggressive temper of its people, and the fact that human energy has traditionally been used to balance material deficiency. These are all relevant to a consideration of the so-called Scottish Renaissance. Because it is small and has long had a habit of self-assertion, Scotland is naturally inclined to overrate the importance of its own achievements; but history is on its side when it sees in people, and not in material advantages, the source or foundation of further achievement. Who, then, are the people on whom our hope of a renaissance has so far been built? The earliest manifestations of a *(Continued on page 163)*

NEIL GUNN, author. Primarily a novelist, he has also written many essays and short stories, delightful and sensitive interpretations of life of the northern Highlands where he lives.

JAMES BRIDIE, playwright. His new play *Mr. Gillie*, which recently opened in London, is an amusing character study of a schoolmaster. Two previous Bridie hits are *Gog and Magog* and the year-old London success *Daphne Laureola.*

ERIC LINKLATER, author. A versatile writer of novels, plays, and biography, he is perceptive, provocative, gay. His book, a fantasy called *A Spell for Old Bones*, was recently published in America; his new play, *The Atom Doctor*, opens at the Edinburgh Festival.

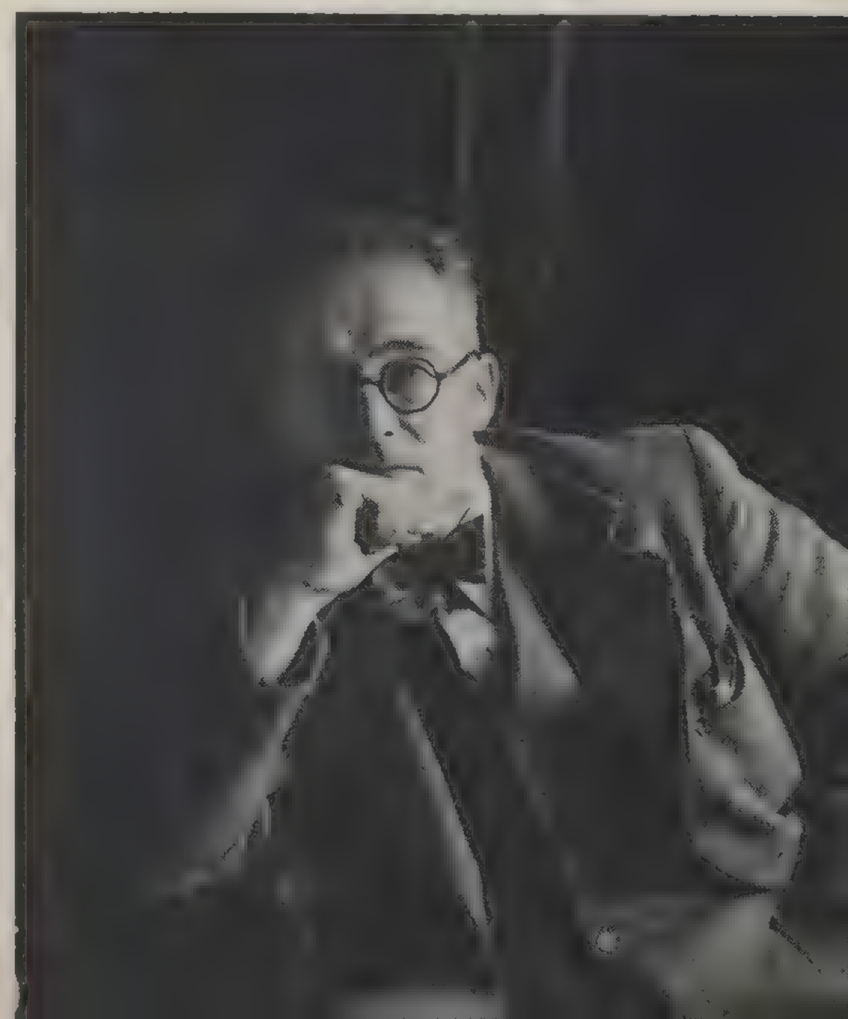
BASIL SPENCE, architect. One of Britain's most stimulating architects, he persistently uses the work of Scottish artists in his housing projects. Spence-designed furniture is in the collection of the Museum of Modern Art in New York.

JOHN MAXWELL, painter. He produces little, but his work is original and distinguished.

BASIL SPENCE



JOHN MAXWELL



Opposite

AGAINST THE BACKDROP OF EDINBURGH, NEIL GUNN AND JAMES BRIDIE

LIDA MOSER



DR T. J. HONEYMAN



WILLIAM CROSBIE



COMPTON MACKENZIE

SCOTTISH TALENTS *continued*





IAN WHYTE

DR. T. J. HONEYMAN, museum director. The head of the Glasgow Art Gallery and Museum and a director of the Glasgow Citizens' Theatre, he is a critic and clearing-house for all activities in Scotland's world of arts and letters. A stocky man, in his forties, with deep-set eyes and bushy brows, Dr. Honeyman was a practicing physician for ten years, taught physiology and medicine at Glasgow University. He still lectures there on other subjects, the history of painting.

WILLIAM CROSBIE, painter. Outstanding among Scotland's younger artists, he studied with Léger in Paris, now works in Glasgow producing masses of oils, washes, and sketches. Crosbie, a youthful intellectual, with a wispy beard, sometimes illustrates books of poetry, makes a living by painting prolifically "wall decorations" —murals for buildings and private houses.

COMPTON MACKENZIE, author. The author of that irrepressible British movie, *Tight Little Island,* he has written countless poems, plays, and novels, of which *Sinister Street* was one of the formative influences of its time. With eighteenth-century versatility and twentieth-century wit, he is a brilliant mimic, a raconteur of genius, who does wonderful funny talks over the radio. Among his other activities, Mackenzie is President of the Siamese Cat Club. He thinks that New York's Broadway has a flavour of the Strand in London a hundred years ago.

IAN WHYTE, musician. The conductor of the Scottish B.B.C. Symphony Orchestra, he is a forbidding-looking man, high-powered, tense, sometimes even fierce. A composer as well as a conductor, he has written symphony, and opera, as well as ballet, choral works, symphonic poems. Whyte conducted the Scottish B.B.C. Symphony Orchestra in two fine memorial concerts at last year's Edinburgh Festival.



DOUGLAS YOUNG

DOUGLAS YOUNG, poet. An ascetic and a master of the obscure, he is a scholar, linguist, wit, and a lecturer in the classics at St. Andrews University. A gaunt figure in national dress, he sometimes makes street corner speeches.

LORD BOYD ORR OF BRECHIN, economist. The winner of the Nobel Peace Prize for 1949 and a former head of the United Nations' Food and Agriculture Organization, he is a soft-spoken and single-minded man who believes that the key to peace lies in the world's food supply.

LORD BOYD ORR OF BRECHIN



GLASGOW ROOF TOPS *opposite*

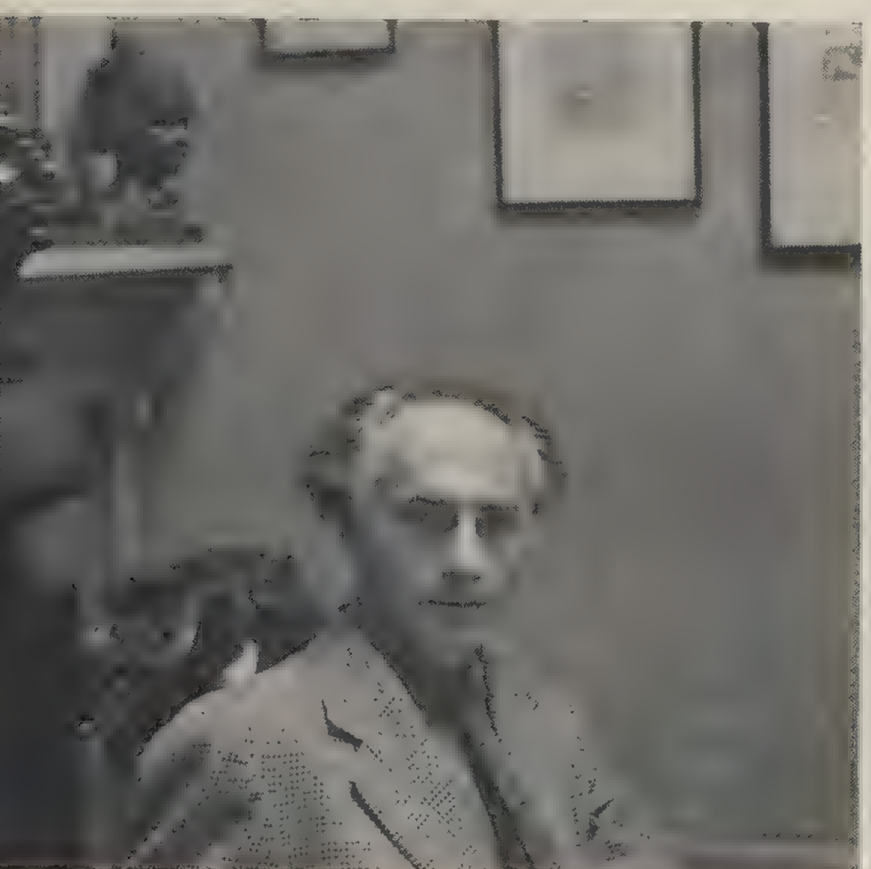
LÍDA MOSER
VOGUE, MAY 1, 1950



WILLIAM GILLIES



ANNE REDPATH



DUNCAN MACRAE



BENNO SCHOTZ

WILLIAM GILLIES, painter. His landscapes and still lifes are full of Scottish mistiness dusting a palette of deep-bodied greens, purples, and greys. A shy and eccentric man, Gillies is head of the Painting and Drawing Department of the Edinburgh College of Art. This fine painter works insatiably, lives at Temple in the country.

BENNO SCHOTZ, sculptor. His work—most of it carved in wood or stone—has a liveness, strength, and emotional intensity. The head of the Department of Sculpture at the Glasgow School of Art, Schotz was born in Lithuania. In spite of that he considers himself a Scot by virtue of thirty-eight years' residence. His sculpture is found in museums, public buildings, and private collections throughout Scotland.

DUNCAN MACRAE, comedian. A member of the Citizen's Theatre in Glasgow, he was the overbearing, pathetic, and properly comic Magog, in James Bridie's gently satirical play *Gog and Magog*. Macrae's laughs spring from his finely honed sense of timing and mimicry, his magnificent silences. He was one of the hits of last year's Edinburgh Festival in a revival of the old Scottish morality play, *The Three Estates*.

ANNE REDPATH, painter. Her soft and luminous paintings—street scenes and still lifes—are regularly exhibited at the Royal Scottish Academy. A brisk, lively woman, she acts as a social centre for Edinburgh's art world. As a member of the Arts Council of Great Britain, she is often on the road lecturing in small towns or planning exhibitions throughout Scotland.

J. D. FERGUSSON, painter. A connecting link with the masters of colour, who reigned a generation ago, he has a profound influence in the art world of Glasgow. Deep in his seventies, Fergusson is a catalytic agent, has gathered about him many young, determined painters, vitally working, known as the New Scottish Group.



J. D. FERGUSSON

FRANCIS GEORGE SCOTT, composer. His music is inevitably based on the vigorous and passionate qualities found in Scottish poetry. A bulwark to young composers, this hearty, bluff, easygoing man has been called, "the first man to make a serious attempt at resurrecting Scottish music."

HUGH MCDIARMID, poet. He has written volumes of poetry, essays, criticisms, and letters ranging in scope and temper from lyrical thought to pettish anger. One of Scotland's great, he has fought to lift Scots dialect out of its provincialism. McDiarmid, whose real name is Christopher M. Grieve, is a philosophical man full of optimism, the founding father of the Scottish renaissance; his disciples rise around him.

LIDA MOSER





CANAL IN GLASGOW



FRANCIS GEORGE SCOTT



HUGH McDIARMID





PARIS DESIGNS COPIED FOR MRS. EXETER



"This is just the right kind of Paris for me," says Mrs. Exeter.
"The designs are—Paris! And the copies have been gentled into *my* proportions, *my* price."
Opposite page: Black silk organdie, the skirt a pyramid of tucks, below-elbow sleeves melon rounded (two compliments).
A Molyneux design. Sizes 12 to 20, $90.
Lord & Taylor; The Blum Store; Kaufmann's.
This page, left: A rust lace sheath for late-day, dinner, a wedding; the skirt softened by long kerchiefs of lace. Plus a waist-length lace bolero. A Balmain design. Sizes 12 to 44, $110. The Tailored Woman; Miller & Rhoads.
Right: Very simple, very easy; low-cut, but gently; short-sleeved bodice—as near to sleeveless as Mrs. Exeter cares to be; dress of peach rayon tissue faille. A Piguet design. Sizes 12 to 42, about $50; Altman; Bullock's, Los Angeles.
Below: A jacket with important, brief cape-sleeves, shadowing a bare-top, narrow sheath dress; in silk Shantung, the colour of a ripe peach. A Piguet design. Sizes 12 to 40, $90; Saks Fifth; Wm. H. Block.
Dresses, both pages, made by Fred Greenberg.
For list of shops in other cities, see page 62.







COFFIN

INSIDE-SUMMER

Above: For dinner at home, for hot summer nights, the freshness of a white *négligé*, this, in Stoffel piqué with blue-starred collar, Talon zipper, $35; Jay Thorpe; Carson Pirie Scott. Bib of chalky beads; Hattie Carnegie. *Right:* Flowered transparency: white and green silk organdie wrap-around, with a cloud of cape-collar, and its own sash. By Dorian, $20; Saks Fifth Ave. *Opposite:* Housecoat that might be an evening-at-home uniform: beige rayon-and-cotton crash, the borders, the buttons, black velvet. By Raymodes, about $25; Trifari pseudo-pearls. All, Bergdorf Goodman. The housecoat, also at Ransohoffs; Woodward & Lothrop; The Dayton Company.







CITY NEWS: CITY WHITE



This summer, white as a city colour. White for any part of a city day; white sharpened by black, as here. *Opposite page:* Sleeveless coat-dress of cotton Jacquard shirting. Black with it: the buttons; patent leather belt. Black added: long Shalimar gloves. Dress by Eisenberg, about $50; both, Franklin Simon. Dress, also Wm. H. Block; Carson Pirie Scott; J. W. Robinson. Softly waved not-*so*-short coiffure by Michel, Helena Rubinstein. *Right:* City-white, city-cut rayon crash, inked by big buttons, patent leather belt. By Harvey Berin for Carolyn Modes, $50. Dress, Richelieu pseudo pearls, Wear-Right gloves, all at Arnold Constable. Felt cartwheel, Mr. John. Dress, also at Mandel Bros.; A. Harris. Furniture from Alfonso de Sayons.



MAKE-UP FOR STRIPLINGS

This summer's foot-fashion: shod—barely. Lifted on a pretty curve of sole, a narrow heel. Enclosed by almost nothing (a pale, face-powder shade of stocking and a twist of narrow straps). Here is the foot—the news of late-day shoes. Enormously alluring when the foot itself is pretty, when the stocking is transparent all the way—the exposé can be a part of the new glamour, a part of the airy feeling of summer's clothes. If the foot is to be shown to its best advantage, a make-up program is really a necessity. Which is what the Revlon Salon outlines this way. First, the legs are made hairless, smooth; the foot creamed and pumiced where dryness and pressure show. Then the pedicure proceeds exactly as a manicure. Each of two coats of polish is dried *patiently;* feet propped up meanwhile—bonus for ankles as well as an anti-smear campaign. Then lotion—nightly—to help feet to feel as mercurial as they look. *On these pages:* A sole, black suède strips; Perugia design, made to order at I. Miller; $24. The least stocking imaginable, its delicate pallor news; by Christian Dior, at Bonwit Teller; Garfinckel's; Neiman-Marcus; I. Magnin. A gleaming pedicure (and manicure), the colour, Revlon news—"Sunny Side Up," a strong, sun-filled coral.

RAWLINGS





FIGURE VERSUS FAMILY...??

THE woman who claims that she can't have both is either an ostrich (after all there's a pretty sensational example on the opposite page and in homes all over the country) or a fatalist, and these days, most obstetricians (and husbands) have very little patience with either variety. The woman who says despairingly, "My figure's been a sight ever since the baby," and lets it go at that, needs a new point of view more than sympathy—because, of course, there is a great deal she can do about her figure. There are a happy few, there always are, who emerge at the end of the twelve-month period (and having a baby is a full year's work from start to finish) with their proportional status quo intact—no loss, no gain, no new angles. But most women who confront a hospital mirror with a critical eye realize that they have a definite figure problem, and its correction should begin, not the day after, but many months *before*, the baby is born.

When you seriously undertake the job of tightening-up, of paring-down your post-baby silhouette to meet the standards of perfection which you regard as your very own, many factors must be taken into consideration. The most important of all is indisputably your attitude. The woman who takes having a baby in her stride, who is considerate of her health (no late parties, very *very* few cocktails) but does not succumb to the temptation of Victorian self-pampering is most likely to retain her figure. Having a baby is a world-shaking event for you but, after all, it has been accomplished successfully on frequent historical occasions, and the best outlook you can have on your pregnancy is to fit it into your normal day-to-day life as much as is possible. Nervousness, tension, and over-anxiety are likely to bring on habits of over-eating which inevitably make an unwelcome appearance in the post-natal figure. The accepted gain in weight for a normal pregnant woman is somewhere between twenty and twenty-five pounds. An excessive or sudden increase in poundage is usually associated with high blood pressure and, sad to say, creates permanent fatty tissue which is the hardest of all to work off later. If you have gained more than fifteen pounds by mid-pregnancy, the following diet, which recognized obstetricians approve and which observes all the rules of good nutrition, might be a help to you: lean broiled meat, fish, poultry, plenty of fresh green vegetables and fresh fruits, frequent glasses of water, tea or coffee without cream or sugar, skim milk, no rich desserts, no creamy sauces or gravies, no additional salt, and *no* candy. Consult your obstetrician about this; also consult him if you feel that you need a supporting girdle; but if you have cultivated good posture this should prove unnecessary.

Once home from the hospital, take full advantage of the psychological benefits of your vanity. For the first time in weeks, your looks will really repay the efforts you spend on them, and there is no better source of beauty during this period than rest. This is the moment (as opposed to the pregnancy months themselves) to pamper the patient.

If you are still overweight, still several sizes removed from your normal figure measurements and are having trouble getting down to normal, continue the diet prescribed above, but do not eliminate the skim milk (it replaces needed calcium which you have lost). Supplement the diet (starting six weeks after your baby's birth date) with the exercises shown on pages 158 and 159. Someone has said that the best post-pregnancy exercise in the world is pushing a baby carriage, and this could be more than a joke if you make a point of doing it with your back straight and your head held high. Regular daily exercises, however, fight specific danger spots and pull the figure back to normal, or better-than-normal, lines. These should, if faithfully followed, flatten left-over bulges, tighten the skin, straighten and strengthen back muscles, make you feel lithe and energetic. These are the immediate benefits of sensible care taken during pregnancy—the invisible effects of intelligent exercise and diet will pay off in health and general well-being months and even years after you have had your baby.

MAUREEN O'SULLIVAN
(MRS. JOHN FARROW)
AND FAMILY

Opposite: New evidence that a large family and a pretty, slender figure can belong to the same woman. Mrs. Farrow is photographed with her six enchanting children in her Beverly Hills house. She lives an on-the-go life, is president of the St. John Hospital Guild, is scheduled to star in *Where Danger Lives,* a motion picture directed by her husband. Here she wears a sheath of silk crêpe and lace, lights it with her amethysts. Dress by Irene, at Bergdorf Goodman; Bullock's-Wilshire; Hudson's.

JOFFÉ



THE LACE BATHING SUIT

Lace on the *beach?* The answer is news, is "yes"! White cotton lace, lined with fresh green, looking like a flowered print–for sunning, dipping. The opaque underlining, the wide buckled sash, of green Fuller cotton broadcloth. By Carolyn Schnurer, $20, at Best's; Himelhoch's; Harzfeld's; Frost Bros.



POLKA-DOT MAILLOT

All-time shape for a neat look, active performance. In navy-blue, now with a spatter of giant white dots, double shoestring straps. By Sacony in cotton-and-wool woven with Lastex, $10. The striped terry cloth towel by Martex, $4. Both at Bloomingdale's. Suit, also at Vandervoort's; The Broadway.

JOFFÉ



STRIPED COOLIE SHIRT

On these and the next pages, a group of this-summer ideas for a beach wardrobe. THE MAILLOT TOP, briefest of beach sweaters, in navy-blue knitted cotton, about $5. With it, in praise of neatness, concisely cut white Irish linen shorts, about $10. Both, Bonwit Teller. White capeskin belt by Criterion. at Altman. The sweater, the shorts, also at I. Magnin. STRIPED COOLIE SHIRT, red, green, and blue cotton jersey, loose, side-slit. $8; the white Lonsdale bird's-eye piqué shorts, $5. Both by Fran Maqué; at Lord & Taylor. Red canvas bag. $10.95 plus tax, at Phelps. BEACH TRANSPARENCY, navy-blue nylon tricot tunic over a strapless nude-colour bathing suit, rayon-and-nylon, all elasticized. By SeaMolds. $13. At Arnold Constable. THE DRESSMAKER SUIT, the ever-ever princesse shape, here, strapless with a rolled bodice. By Reel-Poise in white Lonsdale piqué, $15; Lord & Taylor. The towels on this page are by Martex.



BEACH TRANSPARENCY

THE DRESSMAKER SUIT



THE MAILLOT TOP

THE SHORT CULOTTE, THE TUBE TOP. Wrapped from side to side, to look like a straight bathing suit, a new culotte, shortest ever, with a pair of t-i-n-y bloomers underneath. In white Wellington Sears "Topsail" (sailcloth). To top it: a white tube of knitted cotton. Both by Carolyn Schnurer, about $18; Henri Bendel; Halle Bros.; Jays; I. Magnin. Wool beach shawl, $15; Pan American Shop.

THE SHORT CULOTTE, THE TUBE TOP

JOFFÉ



THE POLKA-DOT TUBE



THE BATHING DRESS



THE WHITE SHELL

THE POLKA-DOT TUBE, one-piece bathing suit, with swathing across the torso, in a colour to complement a tan—bronze, with golden coin dots. A Howard Greer design for Caltex in Hafner rayon satin with Lastex; $23; from Henri Bendel.

THE BATHING DRESS, the perennial dressmaker, here, strapless, with a narrow latticed front slit, a sash at the back. By Gantner, in navy-blue rayon faille with Laton, $16; Best's.

THE WHITE SHELL, a lesson in design for action, with elasticized diaphragm and adjustable straps. By Jantzen in white rayon and cotton sharkskin with Lastex, $13; Best's.

THE BATHING SHEATH, strapless with a moulded bodice, smooth skirt across the front. By Mabs of Hollywood, white rayon sharkskin woven with Lastex, $12; Franklin Simon.

BEACH MAILLOT—IN VELVET, bright blue with a plane of shirring at the front, straps to wear or not. By Cole of California in Crompton silk velvet, with an underlining of cotton jersey, $18; from Altman.



THE BATHING SHEATH

BEACH MAILLOT...
IN VELVET





JOFFÉ

THE STRIPED SHELL, THE BUTTONED MAILLOT

THE STRIPED SHELL, THE BUTTONED MAILLOT. Two of the ladies in the boat wear bathing suits alike: one, navy-blue striped with white; the other, vice versa. By Catalina, in Celanese rayon with nylon and Lastex, $10; Saks Fifth. Maillot by Rose Marie Reid, shown full view, page 163. THE NYLON TUBE, in blue harlequin print. By Olga, in power net of DuPont nylon with Lastex, $25; Henri Bendel. BEACH STOLE-PONCHO. Bright green terry cloth stole, slit so that you can wear it as a poncho, $12.50; Bronzini.

THE NYLON TUBE



BEACH STOLE-PONCHO





1. For town, country, trips between: short-sleeved suit of grey Palm Beach cloth (a cool combination of rayon and wool, mostly rayon). By Sacony, $22.50 (added, a patent leather belt to point the neatly fitted waistline). At Franklin Simon; H. P. Wasson.
2. Three-piece suit: curved short jacket and straight skirt of beige Bur-Mil rayon suiting; halter of black piqué. Any of these pieces might go separate ways, the brief jacket over a black dress, for instance. Suit, by Duchess Royal, $23; Bonwit Teller.
3. Calculated to keep on looking cool and collected: gold rayon Shantung suit, by Joselli. $22.50; Jay Thorpe.
4. City-white suit that might be scheduled (with a big hat) for summer luncheons. By Rubin-Feld in Everfast cotton and rayon crash, $45; black bag, linen with patent leather, by Style Art; both, Franklin Simon.

1 (Hats, this page, from Mr. John.) *Opposite page:* White jacket (a transferable treasure) with two skirts, one black, one white. By Vernon in wool gabardine, $50; pseudo-pearl jewellery by Marvella; Alexette gloves; all, Bloomingdale's. Suit, also Himelhoch's; Jelleff's.

ALL SUITS...ALL SUMMER

2



3



4





THE DELICATE ATTENTION

"An art which requires imagination, timing, and lightness of touch."

BY THOMAS W. PHIPPS

JOE CARTER has learned more practical lessons from his somewhat frivolous Uncle Eric than he has from all the rest of his family put together. Some of the lessons have had to do with good living: how to choose a cigar, how to make a claret cup, how to cook scrambled eggs (not so easy the right way). There have been tips for travelling: get to the diner early and send a dollar to the cook; take as few bags as possible; always carry a flask of brandy. Joe has learned an appreciation of cheeses, old silver, leather, and Mr. Dickens; of ice skating, bezique, and a glass of port.

He has picked up habits of dress: the fresh eau de Cologne for the handkerchief; the varnishing of the sides of the soles on shoes for golf and tennis; the narrow trousers, and the occasional wearing of a watch chain.

There have been courtly manners to admire: Uncle Eric's unfailing attentiveness to anyone who is addressing him; the almost (but never quite) overdone gallantry with the ladies; the highly developed sense of social responsibility. And, perhaps most rewarding of all, Joe has learned a little of an art of which Uncle Eric is a master—the art of the delicate attention.

At its best this is an art which requires imagination, timing, and lightness of touch. Once you have tried your hand at it—you will never again be satisfied with any kind of giving, from a compliment to an actual present, that is in any way obvious or expected. It is not limited to the man-to-woman field—indeed, a true example of the delicate attention is the two pieces of her favourite candy that a six-year-old buys for her Nannie, out of allowance.

In its simpler form, the delicate attention means never sending anyone a present, no matter how casual the occasion, that doesn't in some way strike a chord. It may be a bottle of sherry for a talked-of recipe, a phonograph record of a sonata mutually appreciated, a clipping relating to a discussion of the evening before, or simply the address of a newly discovered restaurant.

Sometimes it may be a ridiculous little gadget—a new kind of bottle opener—but always each present will have been chosen with an extra bit of trouble, will show that it has been bought with one special person in mind.

Instead of writing bread-and-butter letters, Joe usually sends a small present. It takes only a little more time, and need not, ever, be expensive. Recently, in appreciation of several week ends, dinners, and theatre parties, Joe has sent a number of presents—each one in response to a known preference. They included: a pot of Cheddar in port wine; some Canasta cards; a copy of *A Diary of a Nobody;* a gold-plated ball-point folding pen; an album of the music from *Lost in the Stars;* a carton of matches with the hostess's name on them; a small jar of Russian caviar; an herb tray; prints of all the snapshots taken over a week end; and a very demanding jig-saw puzzle.

Joe is also an enthusiastic "buncher." Whenever a date has any significance to him (a new girl or an old aunt), he always sends flowers. What he tries to send is the usual, a flower that goes with a particular dress—a red camellia for a black evening dress; a bunch of violets for a grey flannel suit. But if he can't find the right sort of flower for the dress, rather than send an old stand-by he will send flowers for a particular corner of the room: a plant for the bedroom, or leaves for the tall vase in the hall.

Joe has discovered that the most appreciated present that anyone can receive is the unexpected one: the three dark red roses at four o'clock of a wet Wednesday afternoon; the split of champagne (right off the ice) just before lunch time; the telegram to greet you at the strange hotel.

One of Uncle Eric's most endearing qualities is that he remembers, always, the particular interests of his friends. In a single week it is not unlikely that he will send short notes to a dozen people, describing a superior movie they must see (or warning of a horror they must avoid); bringing to their attention the work of a little-known author they must read; giving the name of a respectable American Burgundy, a golf pro who can really cure a slice, a tailor who can cut a reasonably priced suit.

The compliment implicit in such notes is, of course, obvious. Not only is Uncle Eric thinking of you—he understands you. Sitting next to him at dinner is a pleasure. He draws you out, laughs with you, gives you the feeling he knows you better than you know yourself, and, most agreeable of all, he manages to "frame *(Continued on page 165)*

SUMMER UNIFORM IN SHANTUNG

Vogue Design for Dressmaking

Opposite page: To make or have made: a dress? a suit? anyway, a uniform for a summer day, for every side of the city and into the country. The box-jacket to be worn belted as here; or to swing free over a white piqué halter, a sleeveless linen shirt. The cloth to be Shantung the Versatile; perhaps—more strictly city-minded—silk serge; tiny-pattern surah. The colour, cool moss green; orange for a sun-tan; a charcoal shade. No. 7028. *Other views, sizes, on page 160.*

FRANCES MCLAUGHLIN





1



2

YOUNG BLACK...

4





3

YOUNG PRICES

On these two pages, evidence that black with white plus can be the youngest summer colour you own. 1. Sheath plus: the sheath, sleeveless; the plus, a short, short cape to go over it. All in waffle piqué, $25; at Altman; Marshall Field. 2. Dress and jacket for any city day, both of rayon crash. Dress, backless, with halter neckline; jacket, bolero-length with a white piqué collar, $23; at Altman. 3. Cool coat you might wear over any dress on these pages, or a pale-tone dress. Of Shantung with this-summer's velvet on collar. By Star Maid in St. George rayon, $50. Bicorne by Miriam Lewis. Both from Bergdorf Goodman. 4. Two-piece dress: a sleeveless blouse worn outside a slim skirt. With the touches of white—big hat, posy, and gloves, ready for tea on a roof. By Judy 'n Jill in bird's-eye piqué, $23. Piqué cartwheel, by Thornton, $10. Both, Lord & Taylor. Dress, also Lindner-Davis. 5. Three-piece suit for a town summer: waist-length jacket, tapered skirt, and sleeveless white blouse. By J.L.F. in Stoffel piqué, $40; Bendel's Young-Timers. 6. Five-and-after dimity, its neckline a neat frame for a cropped head. By Kenneth Tischler, in Reeves-Erenmade cotton. $20; Bonwit Teller; J. P. Allen. Flowers, both pages, by Heineman; Best's.

DIANE AND ALLAN ARBUS

BRIDE'S SILVER

Here, the major pieces for three important types of entertaining.

AFTERNOON TEA

ORANGE BISCUITS

RYE BREAD
and
BUTTER CURLS

MANGO SANDWICHES

LITTLE CROISSANTS
STRAWBERRY JAM

CINNAMON TOAST STRIPS

STUFFED EGGS

DINNER

COLD CUCUMBER SOUP
and
Cornmeal puffs

ROLLED ROAST OF VEAL
with
Sour cream, mushroom,
red wine gravy
Garnish of little dumplings

GREEN PEAS
with
CELERY

ENDIVE SALAD

"MOOR IN A SHIRT"
(Fluffy almond
and chocolate pudding)

2. Gorham jam spoon.

1. Whiting lemon fork.

5. Lunt teaspoon.

6. Kettle, International tea set.

8. Frank Smith sandwich plate.

7. Tea strainer.

9. Towle serving pieces.

. Gorham vegetable dish.

11. Wallace serving pieces.

12. Alvin coffee spoon.

13. Tuttle sauce boat.
14. Watson ladle.

15. Reed & Barton vegetable dish.

[illegible] silver.

[illegible] set.

All pieces this page in sterling silver.

18. "Lasting Spring" dinner knife and fork.

19. Oneida bread tray.

20. Oneida sauce boat.
21. "Mansion House" spoon.

BUFFET

Hot Stuffed Cucumbers

Sliced Chicken in Aspic
WITH
MUSHROOMS AND TRUFFLES

Oranges
FILLED
WITH ORANGE ICE

Asparagus Vinaigrette

Vienna Pastry Envelopes
WITH
JAM FILLING

22. Oneida platter.

23. Oneida vegetable dish.
24. "Lasting Spring" spoon.

25. Oneida tray: double vegetable dish.
26. "Mansion House" serving pieces.

This page: silver plate hollow ware: Heirloom sterling silver flatware.

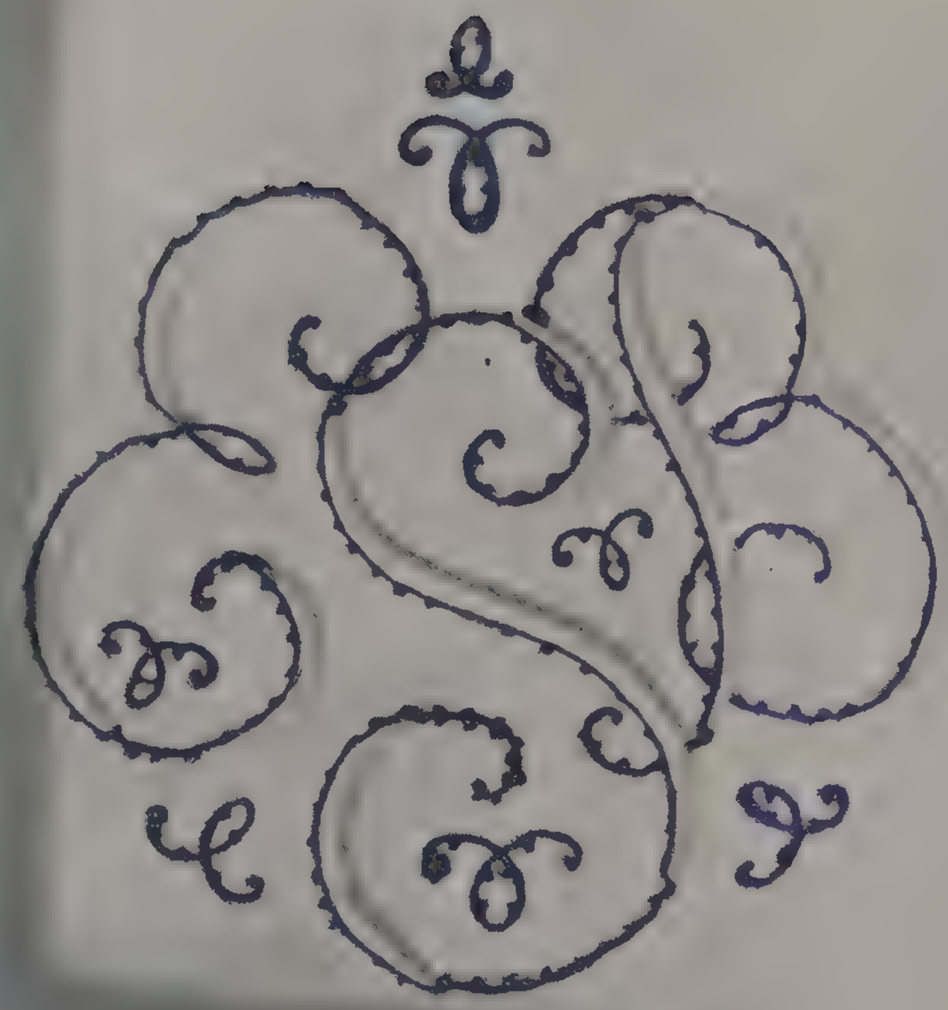
For prices, stores, and recipes, see page 16.

HAANEL CASSIDY

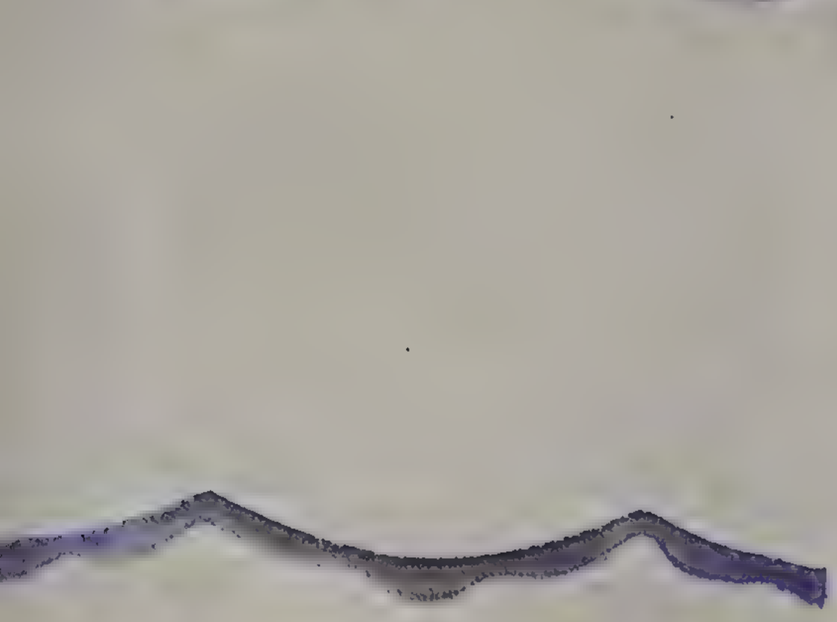
LINEN

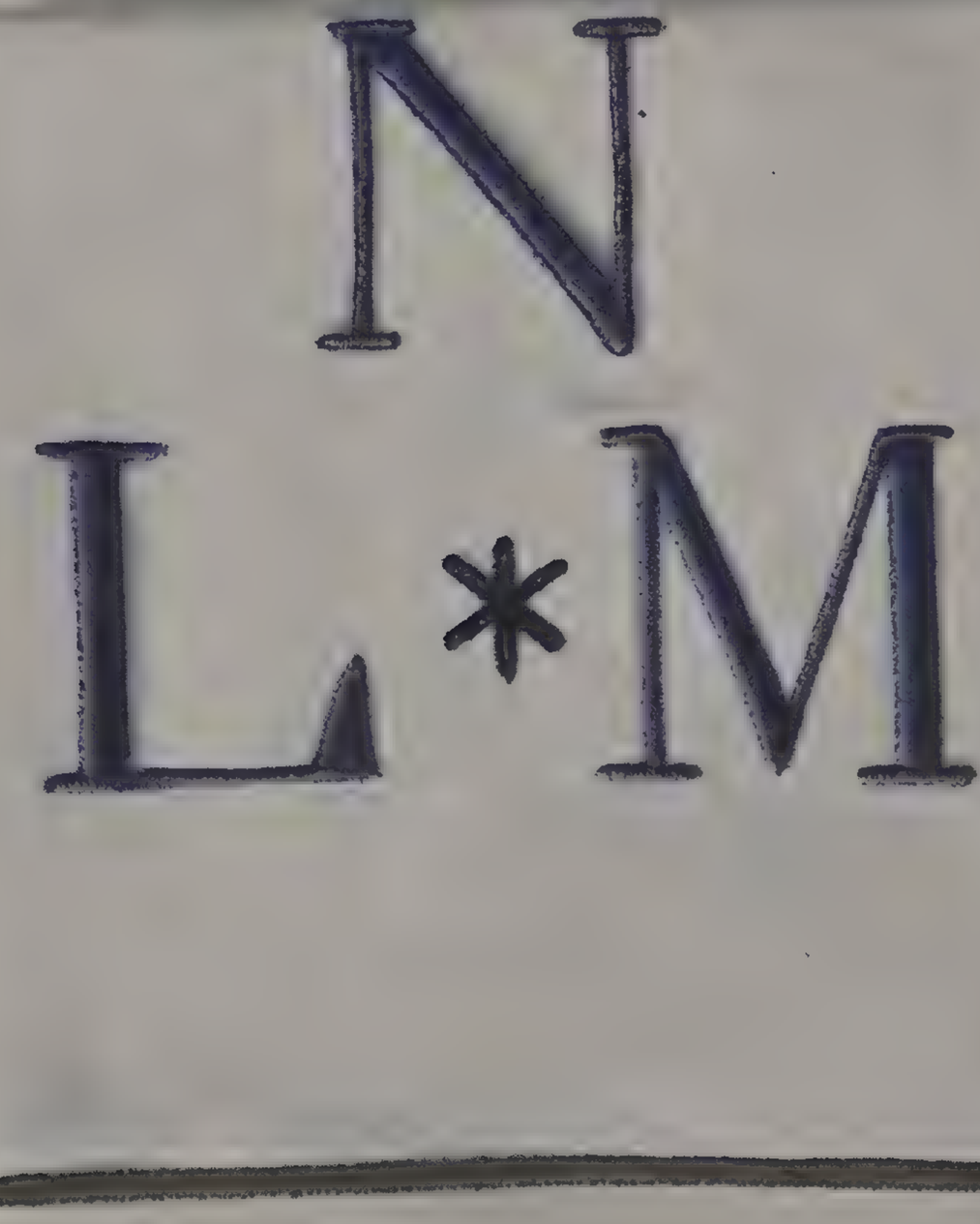
LINEN MARKINGS CUED TO SILVER MARKINGS

A bride's best household linen, like a bride's silver, is a family investment—a plan for more than one generation. As part of the plan, the markings on silver and linen should be traditional, follow the same rules; might well be identical. Here, in terms of sheets, initialling like outsize silver markings: witness the spoon handle, above, the embroidery, centre below. The two script monograms are, can only be, the initials of the bride's maiden or married name. The marking in block letters is the correct way to use both names: his family initial appears above the husband's (on the left) and wife's given-name initials. *Right:* This script, in tone-on-tone of pastel, is as elaborate as is likely today; a good design for a simple, hemstitched sheet. *Below:* A simple script for a sheet with a scalloped border. *Far below:* Strong, simple marking; straight-embroidered hem. The sheets on this page are Utica's Norcliff percale; at Léron. Spoon, *above:* "Continental" in International sterling silver.









HAANEL CASSIDY



THE MOST TREASURED NAME IN PERFUME

CHANEL

favorite of the month

Luxurious and buttery soft Glamé leather—only one of the very many timeless, wonderful classic handbags by Goldsmith. In Navy, White and White/Tan.



$5.00 * plus tax

SHUR-TITE

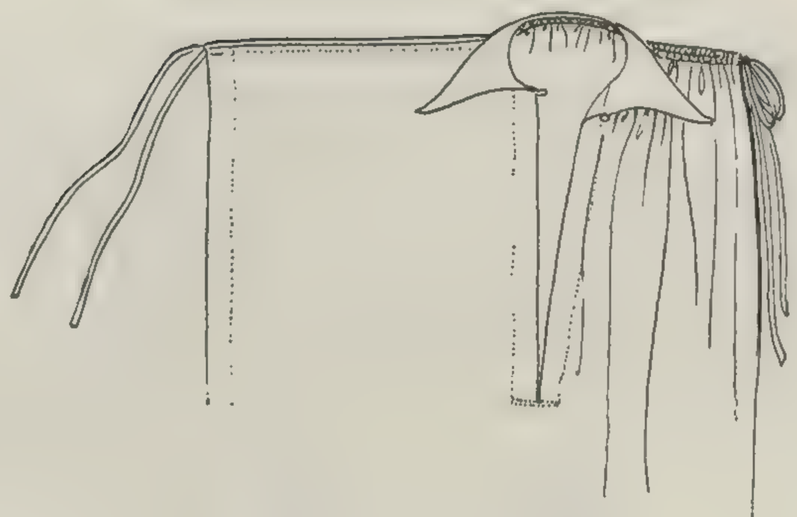
*Slightly higher in some localities.

Goldsmith brothers mfg. co., inc.

10 West 33rd St., New York 1

New York • Chicago • Los Angeles

Many other Shur-Tite originals at your favorite counter at various prices



NIGHTGOWN NEW IN CUT

Nightgown with a new arrangement of ribbons that makes it a practical, pretty addition to a trousseau, a travel wardrobe: across each shoulder, ribbon threaded as a drawstring, extending the sleeves to the length you choose, releasing, flattening the gathers for pressing (see above). To wear loosely or tied by a ribbon. By Iris, of white batiste, about $13; Lord & Taylor; Bullock's-Wilshire; Marshall Field.



SKETCHES BY DE MARSAN

The Marchioness of Milford Haven

BEAUTIFUL AMERICAN BRIDE OF THE GREAT-GREAT-GRANDSON OF QUEEN VICTORIA

Lady Milford Haven's lovely face singles her out wherever you see her. It is a charming recorder of her fascinating self—perfectly in tune with her inner composure, her exquisite taste, her intense glamour.

Every woman's face should give a lovely preview of herself to others. For your face is the *you* that others see first, and remember best. Make sure, then, the messages it sends of you are stirring, happy, charming—a You that everyone loves to see!



The Marchioness of Milford Haven—Her dark hair and eyes emphasize her cool, white skin. "I am especially fond of Pond's Cold Cream," she says. "It removes every trace of dirt, leaves my skin refreshed and soft."

That amazing woman—your inner self

can help you discover a delightful New You

Nothing is more poisonous to charm than the negative, unimaginative picture so many women have of themselves.

Yet—you *can* be lovelier. Within you a wonderful power can help you discover a *new* you.



It's become a byword—
"She's Engaged! She's Lovely! She uses Pond's!"

This power grows from the interaction of your Outer Self and your Inner Self—the way you *look* and the way you *feel.*

This power lights you with confidence, when you are lovely to see. But, it grays you into "miss nobody" when you don't look charming and right. It is an emphatic reason never to forget the daily rites that add so to your *outer loveliness*—your *inner happiness.*

"Outside-Inside" Face Treatment

To make the most of your face you have to do something about it! You'll find this treatment with Pond's Cold Cream acts like a touch of magic—leaves skin soft, fresh, clear! *Always* at bedtime (for day cleansings, too) give your face this care with Pond's—*this is the way:*

Hot Stimulation—a quick splash of hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over your face to soften, sweep dirt and make-up from pore openings. Tissue off.

Cream Rinse—do another Pond's creaming to rinse off last traces of dirt, leave skin lubricated, *immaculate.* Tissue off.

Cold Stimulation—a tonic cold-water splash.

Literally, this Pond's face treatment acts on both sides of your skin. *From the Outside*—Pond's Cold Cream softens, sweeps away dirt as you massage. *From the Inside*—every step of this treatment stimulates circulation.

Lady Milford Haven says: "This Pond's beauty routine gives lovely results." You will love it, too. Don't wait! Start this Pond's care *at once.* Get a big jar of Pond's Cold Cream—*today!*

REMEMBER—*It is not vanity* to develop the beauty of your face. When you look lovely it sets free a happy, new belief in yourself. This sings out through your face to others—brings them closer to the Inner You.



COOL, PRETTY, DOTTED: AT HOME



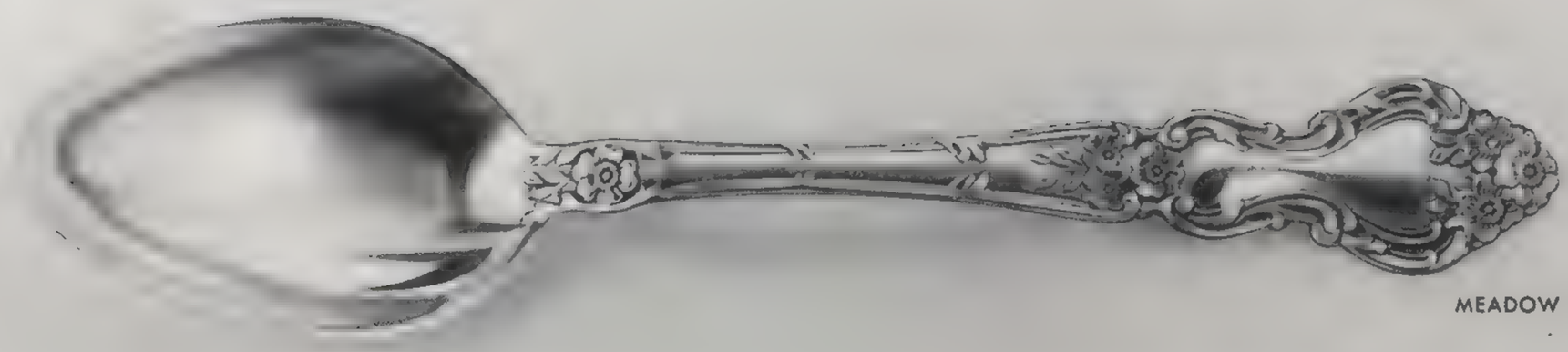
Above: This summer cloth: piqué. Wide-skirt housecoat with sweet markings of eyelet and ribbon. Plus zipper to the knees for easy on-and-off. By Tula, $13; Lord & Taylor.

Right: This summer cloth: puckered Fuller cotton, very light, with no call for an iron. Knee-deep Talon zipper, deep-plunging neckline. Designed by Dorian, $17; Best's.

Below: This summer cloth: rayon crêpe. A fluent, housecoat-to-dress-up (added here: pearls, wide belt). Talon zipper for quick dressing. By Textron, $9; Franklin Simon.



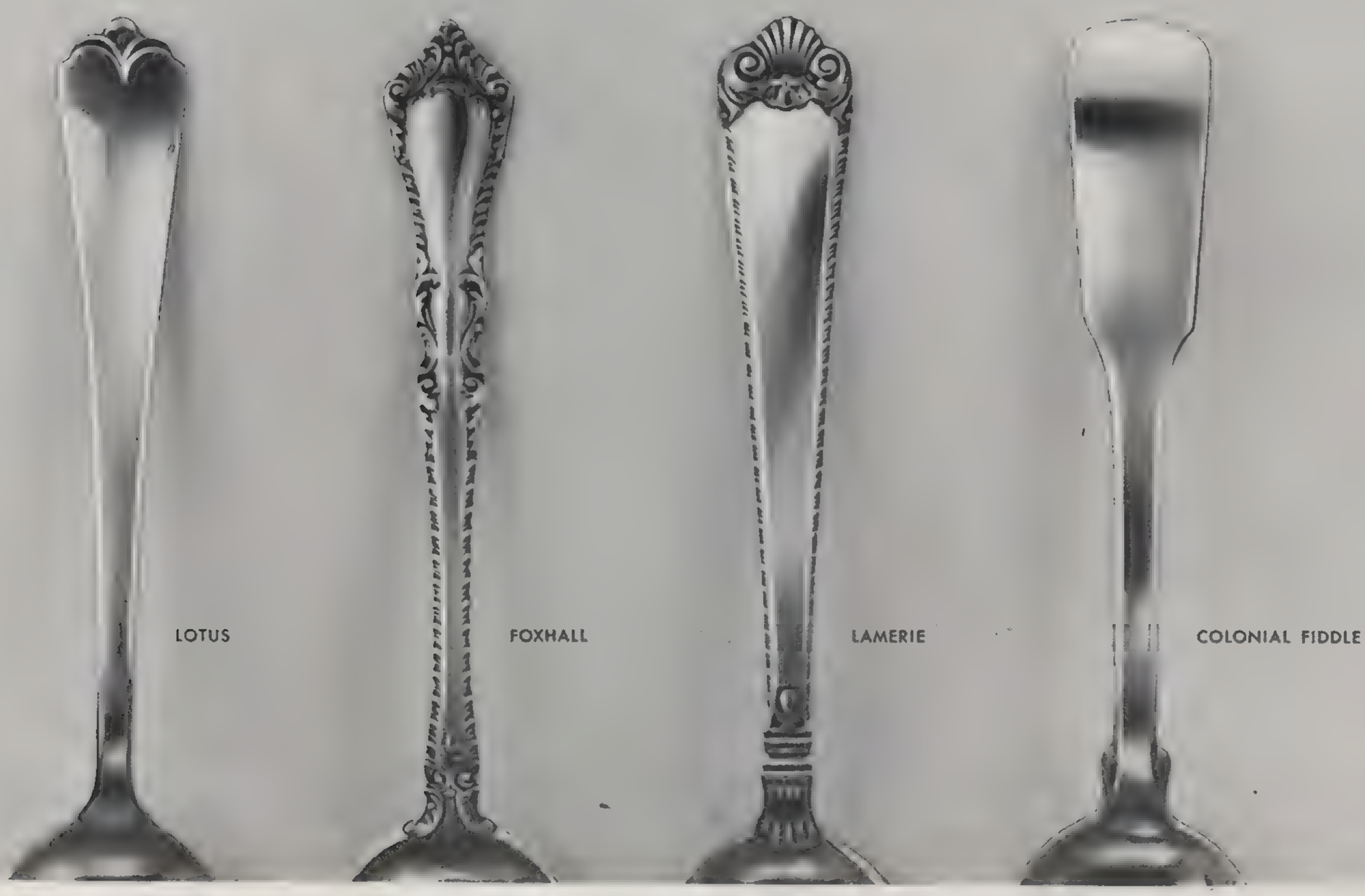




MEADOW ROSE

Modern Silver with the Beauty of Old Masterpieces in Watson Sterling

Each of the Watson flatware designs was directly inspired by silver masterpieces that are museum pieces today. See this beautiful sterling at your jeweler's . . . or write for free folders describing and illustrating all twelve patterns now. The Watson Company, silversmiths since 1874, 12 Watson Park, Attleboro, Mass.



LOTUS FOXHALL LAMERIE COLONIAL FIDDLE

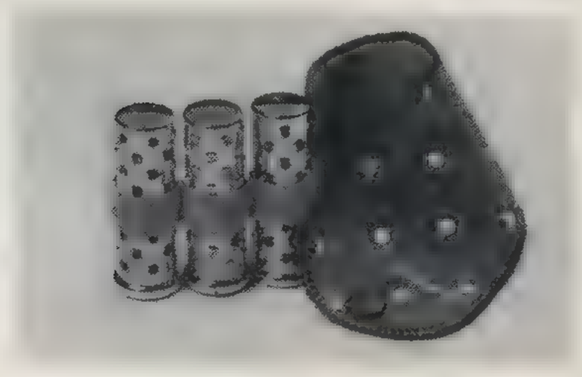
Makes you feel more fashionably beautiful!



Bewitches your skin—
touches you
with magic

Beau Belle Perfume
...$3.50 to $17.50
Purse Flacon of Perfume
...$2.00
Beau Belle Eau de Cologne
...$1.50 and $2.50
(All prices plus tax)

DISCOVERIES IN BEAUTY



Above: Harriet Hubbard Ayer is responsible for a very useful and pretty travel packet called Tripsticks: rouge, foundation and lipstick in lipstick cases. Saks Fifth Ave.

Right: If your skin is normal-to-oily, Jacqueline Cochran's Lotion Quick Cleanser does a wonderful job of floating off make-up and excess skin oils. Franklin Simon.

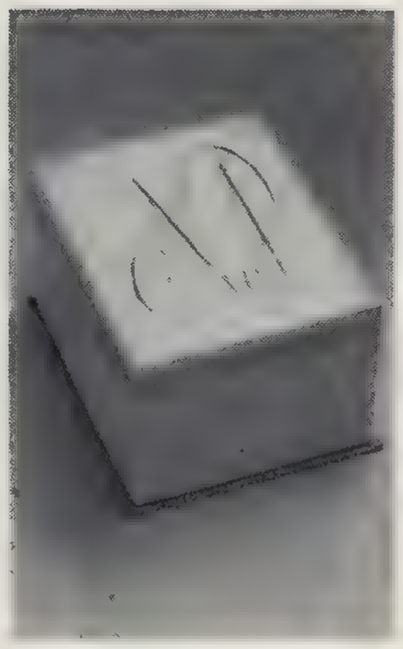




Above: Molyneux's Connu fragrance in a superb Eau De Toilette. Its golden-topped bottle makes handsome décor. Saks Fifth.

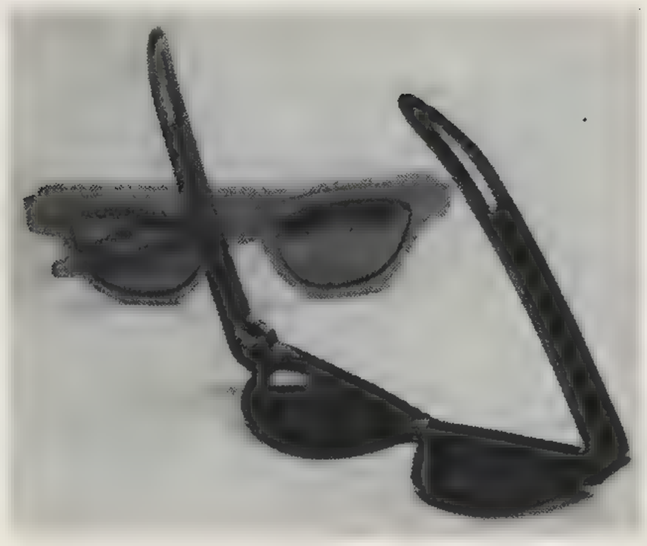
Right: Marie Earle's Rallet No. 1 perfume in a white and gold box, follows through excellent bath accessories. Bonwit Teller.

Below: To make a point of your eyes, of your mouth: black velours beauty spots to place strategically. Caswell-Massey Co. Ltd.



MIEHLMANN







Above: Flattering Polaroid sun glasses in a series of bright colours. Slit stems hold scarves or ribbons. Lugene, 604 Madison Ave.

Shulton's Early American Old Spice fragrance wafts through this Vanity Box: Sachet and Sachet Tablets; Toilet Water; Bath Soap, Dusting Powder. Lord & Taylor.

Below: Lucien Lelong's refreshing Spring and Summer bath series. Cologne, Solid, and Bath Powder. At Saks Fifth Avenue.





Left: Beauty treatment for the bath: an old favourite in a fresh fragrance: Yardley's Red Roses Bath Salts. At Bloomingdale's.

Below: If you have more than passive resistance to exercise, look twice at the Relaxacizor, a wonderful new machine for passive exercising. Soft rubber pads and straps make it possible to exercise almost any set of muscles by finger-tip control, as it were, to whittle away excess inches while you relax. Relaxacizor comes in an aluminum case.





the NEW SHAPE *is the* NEWS

The new-shape lantern sleeve is news because it's the most enormous you've seen in years. Puffed widely and softly, it lends important "top heaviness" to the silhouette. Emphasizes this year's slim, straight look by dramatic contrast. Yes, there's an *idea* behind the design.

The new-shape Modess box is news because it, too, has an idea behind the design! Wrapped, this discreet-shape box might be bath salts, note paper, candy. No one could guess you were carrying sanitary napkins . . . no more need you wonder if anyone's guessing! And *another* appreciated Modess exclusive, the new box is tactfully pre-wrapped before it even reaches your store's counter!

- **Same fine quality Modess napkins**
- **Same price—you don't pay for these two new extras**
- **Regular, Super, and Junior Modess sizes**



Only Modess comes in the new-shape, secret-shape box...pre-wrapped!



New Hand Cream Fades Weathered Brown Spots

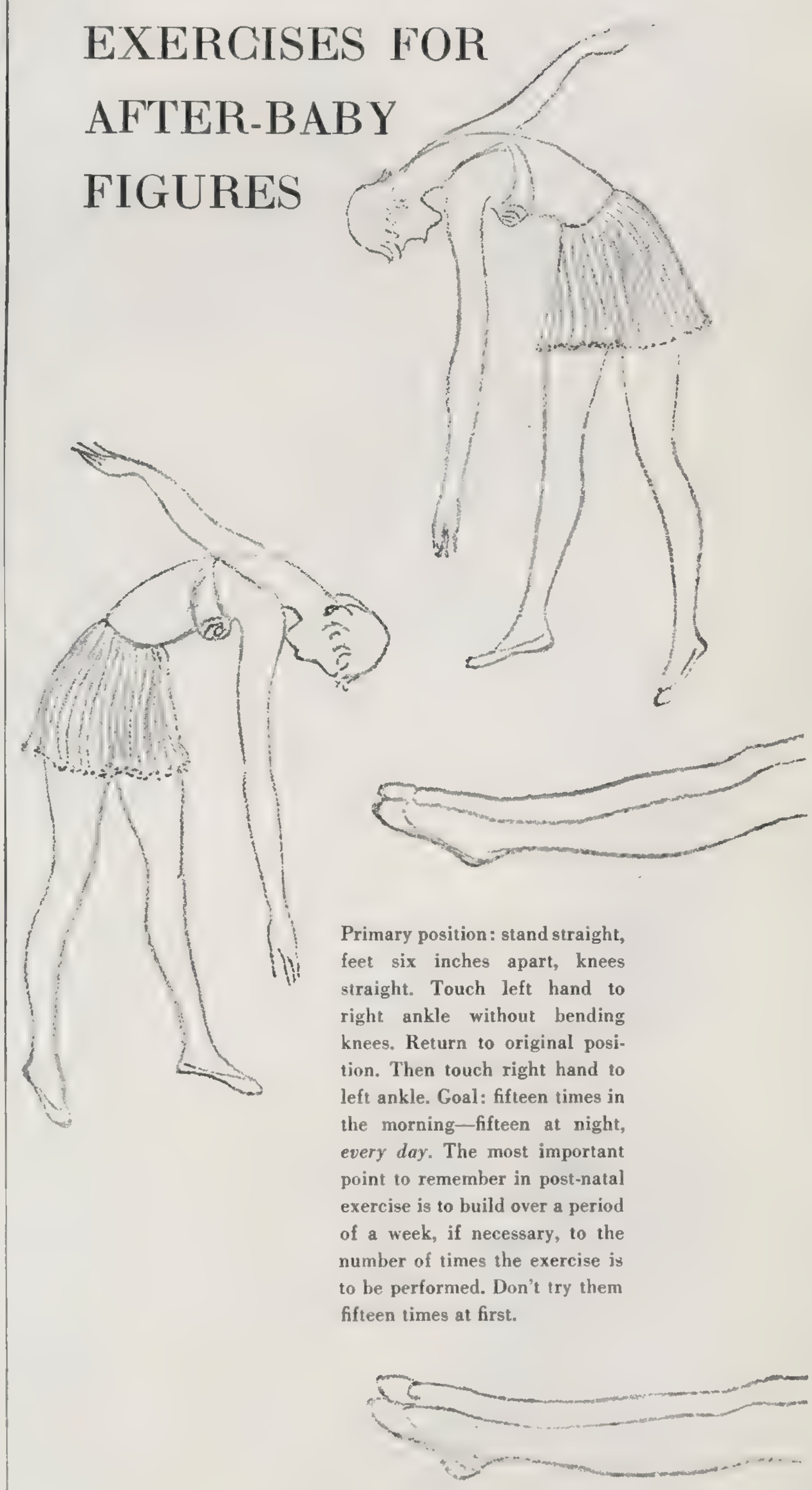


This is the new-day hand cream with
added clearing action.
Specially made to fade weathered brown spots. Also fades other discolorations caused by weather or neglect.
But that is not all!
Esoterica not only keeps hands soft like finest hand cream should—it keeps hands just as white as your skin naturally can be!
So discover the surprising whiteness of your own hands.
See how clear, how white they can be—
often in the first week.
Produced in a laboratory that has studied skin pigments for 25 years—producing over 75 million jars of pure, fine cosmetics.
Money back if first jar does not bring desired results.
Esoterica is sold at all leading drug and department stores.
Price $1.50 plus tax—$2 plus tax in Rocky Mountain states, west.
Mitchum, 509 Fifth Avenue, New York City.

ESOTERICA

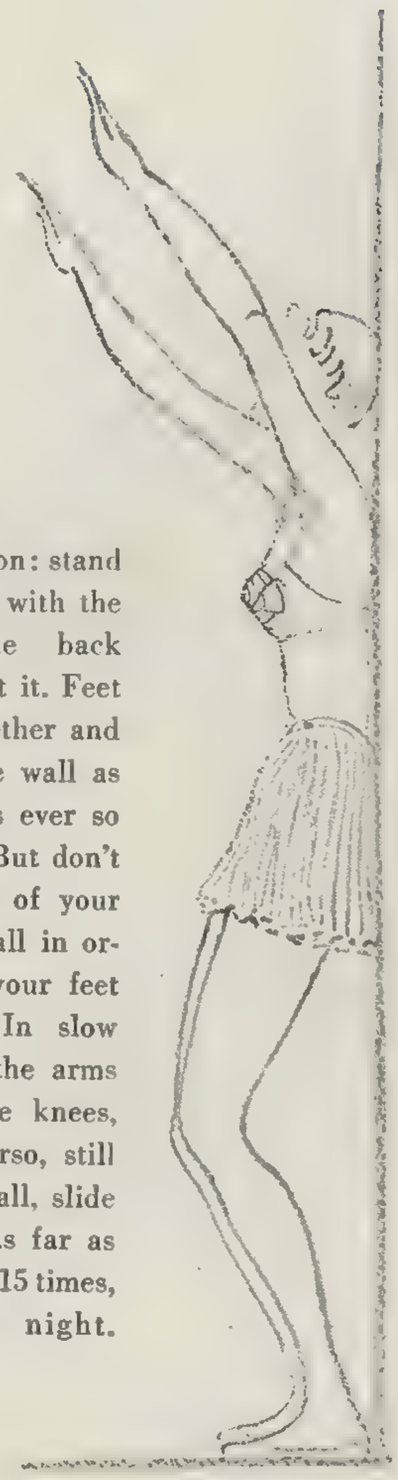
The Hand Cream with Added Clearing Action

EXERCISES FOR AFTER-BABY FIGURES



Primary position: stand straight, feet six inches apart, knees straight. Touch left hand to right ankle without bending knees. Return to original position. Then touch right hand to left ankle. Goal: fifteen times in the morning—fifteen at night, *every day*. The most important point to remember in post-natal exercise is to build over a period of a week, if necessary, to the number of times the exercise is to be performed. Don't try them fifteen times at first.





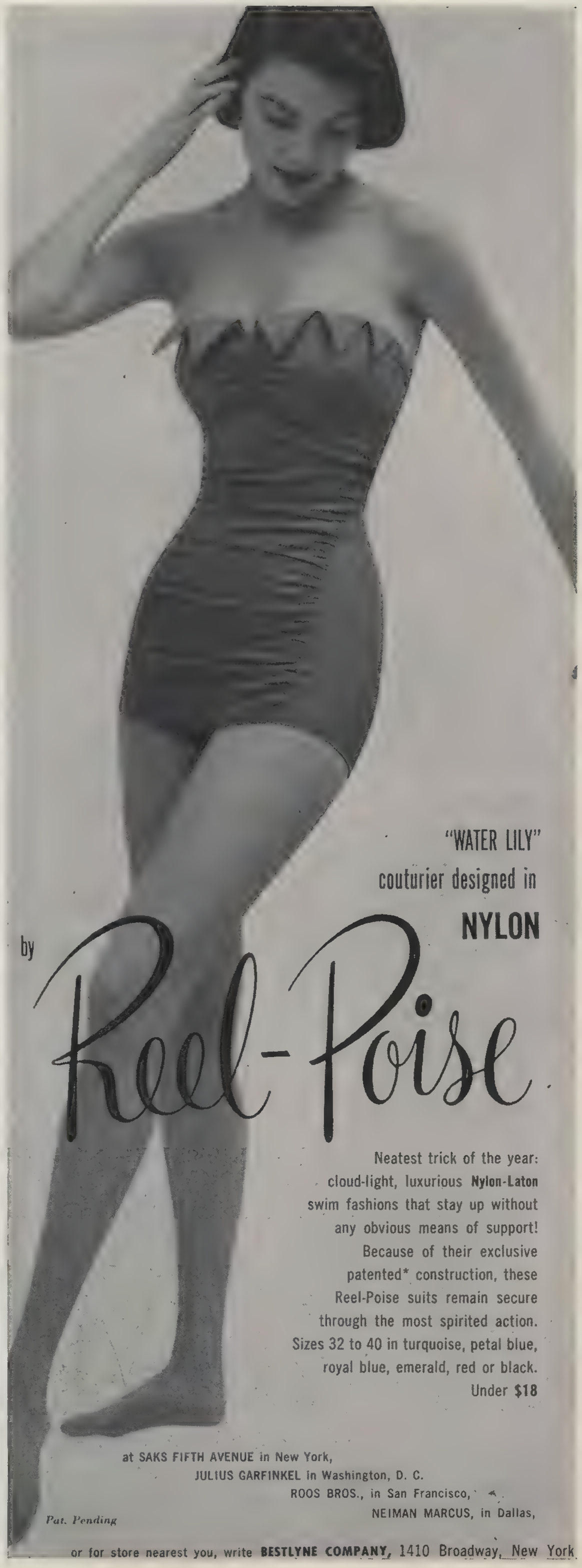
Primary position: stand against a wall with the small of the back pressed against it. Feet should be together and as close to the wall as possible, knees ever so slightly bent. But don't relax the hug of your back to the wall in order to bring your feet closer to it. In slow motion, raise the arms high, bend the knees, and let the torso, still hugging the wall, slide down, slowly as far as possible. Goal: 15 times, morning and night.



A bare floor is the best possible base for this exercise. Primary position: lie flat on the floor, feet close together, arms hugging the sides. Very slowly (the only possible tempo) with spine straight, raise yourself up to a sitting position, arms still hugging sides, feet still together. If you find this one impossible without cheating —tuck your feet under a low bed or bureau. Goal: fifteen times, twice a day.

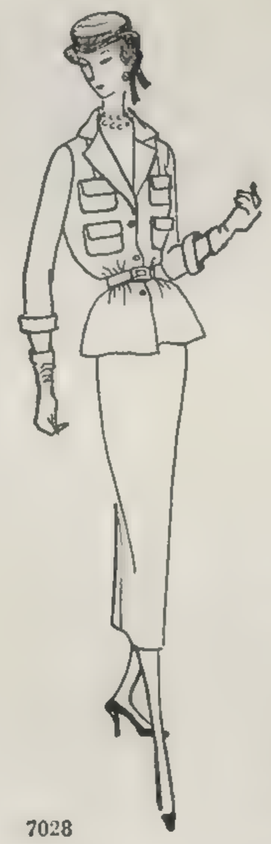
P.S. The pretty nylon panties by Vanity Fair.







DESIGNS FOR DRESSMAKING



7028



7028

Two more looks at the suit on page 145: Vogue Design No. 7028. Narrow-skirted; the straight-hanging jacket (belted here) has three-quarter sleeves, four patch pockets. Size 16 is made from about 3¾ yards of 39-inch material. Sizes 12 to 20 (30 to 38); 75c.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.



SUMMER CERTAINS: VERTICALS

The following is a list of stores throughout the country where the Larry Aldrich dresses shown on pages 96 and 97 may be found

Allentown, Pennsylvania.....Hess Bros.
Ann Arbor, Michigan.....Goodyear's
Atlanta, Georgia.....J. P. Allen & Co.
Augusta, Georgia.....Cullum's, Inc.
Baltimore, Maryland.....Hutzler Bros. Co.
Baton Rouge, Louisiana.....The Dalton Co.
Beverly Hills, California.....I. Magnin & Co.
Binghamton, New York.....Drazen's
Birmingham, Alabama .....Burger-Phillips
Bridgeport, Connecticut
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Winston-Salem, North Carolina....Montaldo's
Youngstown, Ohio....The G. M. McKelvey Co.

BRIDE'S SILVER

(Continued from pages 148-149)

All pieces on page 148 are in sterling silver.

1. Kirk round plate, $32.49; Altman.

2. Gorham "Fairfax" spoon, cut-crystal jam jar, sterling lid (not shown), $8.75; Black, Starr & Gorham.

3. Towle "Silver Flutes" compotier, $12.50; Altman.

4. Whiting fork with silver-rim glass lemon plate (not shown), $6; John Wanamaker.

5. Lunt "Early American" teaspoon, $3.33; a dozen, $40; Plummer's.

6. International's "Lord Robert" tea kettle, $510; in a seven-piece tea service, $1830; Plummer's.

7. Wooden-handle tea strainer on silver stand, $15; Georg Jensen.

8. Frank Smith sandwich plate, $48.50; Altman.

9. Towle "Silver Flutes" serving fork, $10; spoon, $11; Georg Jensen.

10. Gorham covered vegetable dish (the cover a second dish), $75; Black, Starr & Gorham.

11. Wallace "Grand Colonial" salad serving fork, and spoon, $15 each; Georg Jensen.

12. Alvin "Bridal Bouquet" demitasse spoon, $1.65; dozen, $19.80; Macy's.

13. Tuttle reproduction of William Fleming gravy pipkin, with tray (not shown), $33; Georg Jensen.

14. Watson "George II" ladle, $6.50; Altman.

15. Reed & Barton "Plain Antique" vegetable dish, $67.50; Plummer's.

16. Christofle French oblong platter, $272; Georg Jensen.

17. "Colonial Thread" carving set, with sharpener (not shown), $54; Plummer's.

The hollow ware on page 149 is Oneida silver plate; the flatware is Heirloom sterling silver. All pieces on page 149 are at Bloomingdale's; Wanamaker's, Phila.; Hudson's.

18. "Lasting Spring" dinner knife, $4.75; dozen, $57. Dinner fork, $6; dozen, $72.

19. Thirteen-inch "Melon" Community Hollowware bread tray, $24.

20. "Melon" Community Hollowware sauce boat and tray, with cover (not shown), $51.

21. "Mansion House" tablespoon, $7.50.

22. "Fiesta" 18-inch well and tree platter, $14.34; 21-inch size, $17.94.

23. "Melon" Community Hollowware vegetable dish; eleven-inch size with divider and cover (not shown) that can be used as a second dish, $61.20.

24. "Lasting Spring" tablespoon, $7.50.

25. "Ascot" Community Hollowware 21-inch tray, $60; covered 12½-inch vegetable dish, $52.20.

26. "Mansion House" serving fork and spoon, $7.50 each.

Tax included in all prices for both pages.

RECIPES FOR TEA FOOD

(Continued from page 148)

TEA

Today, tea often is served at the same time as cocktails; in any case, tea food should not be too rich or too sweet, and it should double for cocktail tidbits. The list we give is rather an extensive one, which would do for an important tea. In warm weather, you might eliminate the hot things and have only the toasted crackers with cold tidbits.

CINNAMON STRIPS

Cut day-old date nut or raisin bread into one-inch cubes; fry in butter until a golden brown, then roll in powdered cinnamon mixed with granulated sugar.

ORANGE TOAST

Butter unsliced Pepperidge white bread thickly before each thin slice is cut. Sprinkle the slices with sugar, then cover with finely grated orange rind. Toast in a slow oven until a light brown.

ORANGE BISCUIT

Soak one-quarter of a lump of sugar in orange juice, then stick into the middle of a very small biscuit and pop into the oven to heat thoroughly.

TOASTED ROUNDS

Spread rounds of white bread with softened cream cheese. Top with another round slice of bread in the centre of which a hole has been cut like a doughnut. Fill the hole with marmalade and top with a cinnamon-dusted half of marshmallow. Toast in the oven.

RYE BREAD CURLS

Spread very thin slices of rye bread with whipped butter. Then top with a mixture of finely chopped chives and parsley. These will curl over by themselves and the edges can be lightly pressed into the rolled shape.

MANGO SANDWICHES

Butter very thin slices of white bread, then spread with Hawaiian mango chutney (available at fine grocers).

BANANA CRACKERS

Cut round slices of smoked Cheddar cheese to fit a Ritz cracker. On top of each, place a quarter of an inch slice of banana (not too ripe), a half a walnut meat, and a pea-sized dot of butter. Toast in the oven.

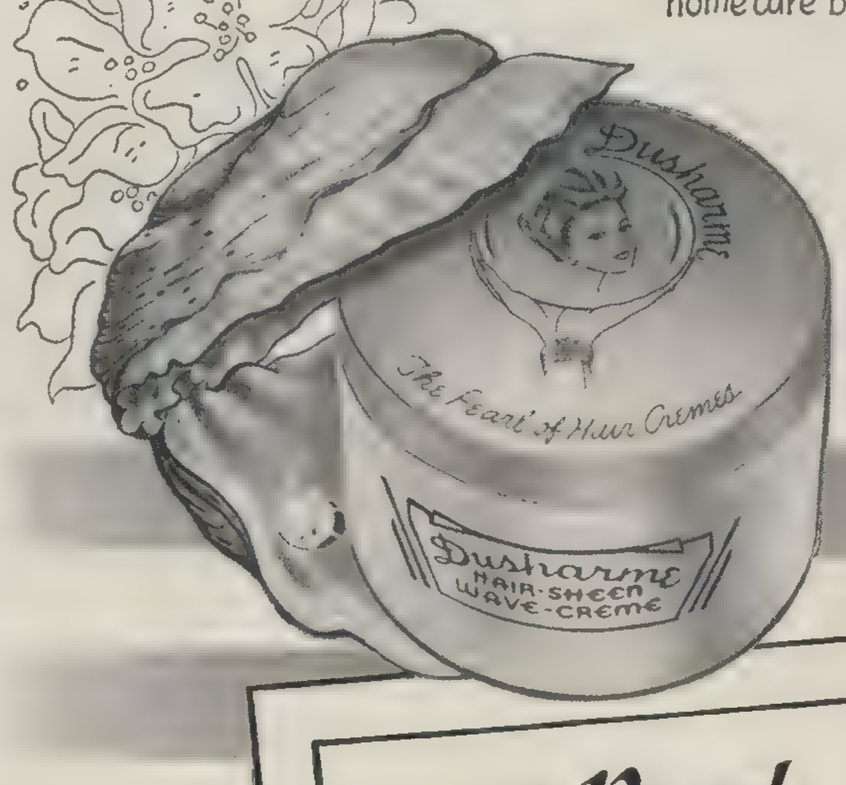
DEVILLED EGGS WITH CURRIED STUFFING

Prepare the devilled eggs according to your favourite recipe, adding a dash of Worcestershire sauce to the mixture. Pound curry powder, preferably with a mallet, until it is perfectly smooth. Add a dash of salt to the curry powder, then moisten with olive oil, melted butter, or sour cream to the desired consistency. This is a matter of personal preference, but remember that the stuffing must not be runny. Stuff the egg white halves, and garnish with capers or chopped chives.

(Continued on page 162)

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RECIPES FOR DINNER, BUFFET

(FOR MENUS ON PAGES 148-149)

SEATED DINNER

COLD CUCUMBER SOUP

This may be made the day before and chilled in the refrigerator until ready to use.

6 unpeeled cucumbers
4 cupfuls milk
4 cupfuls cucumber juice
1 tablespoonful flour
1 teaspoonful salt
¼ pound butter
1 soupspoonful grated onion
½ pint of heavy cream

Grate the cucumbers, then strain and keep the juice. Sauté the pulp in butter until a golden brown. Dust the flour over it and let it be absorbed by the pulp. Add the salt and blend slowly with hot milk and the strained cucumber juice. Chill. Just before serving, add a tablespoonful of the cream, which has been stiffly whipped with the grated onion added, to the top of each cup of soup.

ROLLED ROAST OF VEAL

Either a loin roast or a leg roast, removed from the bone and rolled.

¼ pound butter
4 slices bacon
Salt
½ pint sour cream
½ pound mushrooms
½ pint sweet cream
2 beef bouillon cubes or Maggi Sauce

Salt the roast and cover with butter. Roast in a medium hot oven, basting with soup stock or water until almost done. Lay the strips of bacon over the roast and let them get crisp. Then baste the meat with the sour cream. Strain off the gravy and skim off the fat. Cut up the mushrooms into small pieces and sauté in butter, salt, the sweet cream. Add the bouillon cubes, which have been dissolved in ½ cupful of cold water. Stir well and add to the gravy. Serve in a gravy boat.

"MOOR IN A SHIRT"

(Almond and chocolate pudding)

This can be prepared a day ahead.

3 ounces of butter
3 ounces of blanched and grated almonds
3 ounces of powdered sugar
3 ounces of melted chocolate
6 slices of white bread from which the crusts have been removed, and which have been soaked in sweet milk.
6 eggs
3 egg yolks
½ pint of whipping cream, or of melted vanilla ice cream

Cream the butter and add the powdered sugar. Stir again. Add the almonds and stir well. Press the moisture out of the slices of bread and mix them well into the mixture. Add the eggs, stirring well as each egg is broken in. Add the melted chocolate. The stirring is most important and all of this should take at least a half hour. Pour the mixture into a buttered pudding form or baking dish until it is at least three-quarters full. Cover tightly and steam in a kettle of boiling water. The water should come at least half way up the side of the pudding form. Cover the kettle tightly and boil for ½ hour. Then take the pudding form out and turn the pudding onto the serving dish. If prepared the day before, the steaming is done just before serving. Serve with a sauce of whipped cream to which a tiny bit of brandy has been added, or with a sauce of melted vanilla ice cream.

BUFFET SUPPER

HOT STUFFED CUCUMBERS

4 cucumbers
½ cupful finely chopped mushrooms
½ cupful left-over meat (beef, veal, or lamb) *or* 2 slices of liver, sautéed and chopped fine
½ cupful of bread crumbs
3 slices of finely chopped cooked crisp bacon
½ pint cream
¼ pound butter
2 egg yolks

Cut the cucumbers into halves the long way. Scrape out the seeds, being careful not to dig into the pulp. Turn upside down and drain. Sauté the mushrooms in butter, adding the sour cream just before the butter is all absorbed. Cook until tender. Add the chopped meat or liver and the bacon and enough bread crumbs to make a thick paste. Mix in the egg yolks. Fill the cucumber cups with the mixture and cover with bread crumbs and a little melted butter. Place in buttered baking pan and bake in a medium hot oven until thoroughly cooked.

SLICED CHICKEN IN ASPIC

Can be prepared day before.

2 roasting chickens
6 cooking apples
2 packages of aspic gelatin
2 cans of peeled truffles
8 slices of smoked beef tongue cut ¼ inch thick
4 chicken bouillon cubes
Very good sherry

Roast the chickens, then skin and bone them. The dark meat, fat, skin, and bones then go into a stock pot with the bouillon cubes and water. Add brown sauce to taste and let the whole simmer until it has reduced to a strong chicken stock. Strain and add half the truffles which have been finely chopped. Add salt and pepper to taste and sherry to taste. There should be at least four full cups of liquid. Add the gelatin and put in the refrigerator to set slightly. Meanwhile, peel and core the apples. Cut in half and lay them on a buttered baking sheet. Sprinkle with powdered sugar. Let them bake in a hot oven, then set aside to cool. Place the white meat of the chicken, which has been sliced for serving, in a ring around the edge of the platter. When the gelatin is about half set, pour it over the chicken until all is covered. Return the remaining aspic to the refrigerator to set completely. Put the platter of chicken to chill also. When ready to serve, cut rounds out of the sliced beef tongue. Top each with a peeled truffle and use as garnish on the jellied chicken. Fill the centre of the platter with the cold, cooked apples, and garnish the whole with the remaining aspic which has been diced.

VIENNESE PASTRY ENVELOPES

Can be made ahead, reheated.

½ pound cream cheese (2 packages)
½ pound sweet butter
2 egg yolks
½ pound flour
1 jar whole strawberry jam

Mix ingredients (except the jam) together, stirring well. Turn out onto a pastry board and roll into a sheet about ¼ inch thick. Cut into 2-inch squares. Place a teaspoonful of the whole strawberry jam in the centre of each square. Fold the four corners toward the centre, pressing the edges together firmly. This will form a secure little envelope for the jam. Place on a buttered baking sheet and bake in a slow oven. Dust with powdered sugar while still hot. Serve quickly as possible.

FLAT SILVER MINIMUM

The following list, taken from *Vogue's Book of Etiquette*, gives minimum silver requirements for a household of two in which no more than two guests will be entertained at the dining-room table. If dinner parties of six or eight people are part of the new household's plan, the list will, of course, need to be increased.

8 teaspoons. (A double number of teaspoons is suggested because they are among the most useful pieces.)
4 dessertspoons.
4 large soupspoons.
4 demitasse spoons.
4 dessert or luncheon forks.
4 dinner forks.
4 dinner knives (steel-bladed).
4 luncheon knives.
4 butter knives.
1 gravy ladle.
4 serving spoons. Very big oval-bowled soupspoons can be used as serving spoons. But every hostess needs at least four spoons that can be set aside for serving.
4 serving forks. (Large dinner forks may be used instead.)

SCOTTISH TALENTS

(Continued from page 121)

new liveliness in Scotland were in part political and in part literary. In the years that followed the first war against Germany, there was a brisk but not widely popular agitation for Home Rule led by Cunninghame Graham, Compton Mackenzie, and Christopher Grieve, all literary persons. Graham, an aristocrat with liberal views, had a negligent genius and the appearance of a Spanish conquistador. Mackenzie, after receiving the novelist's apostolic blessing from Henry James, acquired a romantic reputation by his very individual command of *contre-espions* in Greece in 1917. Grieve, who wrote under the name of Hugh McDiarmid in the doldrums of the 1920's, emerged like a phoenix from the ashes of an almost forgotten literature—but a phoenix crowing lustily as a barnyard cock. The political movement had no great consequence in fact, but did much to excite and inspire the minds of younger people with a new conception of Scotland and a devotion to the idea of Scotland, while Grieve's poetry produced a school of writers whose work is still a subject for debate, but none of whom has so far done better than their master.

BARRIE, GUNN, AND BRIDIE

The æsthetic renaissance prospered more than its uncertain political brother. Scotland found its first real dramatist—for J. M. Barrie was discounted as a mere confectioner—in a Glasgow doctor who took the name of James Bridie. The highlands of Scotland produced in Neil Gunn a novelist of singular charm and unobtrusive force, who wrote with a style, and increasingly with a philosophy, of his own. From the islands to the north of Scotland came Edwin Muir, a critic whose mind had matured during some years of impoverished wandering on the continent.

The Borders discovered a musician of unusual and individual gifts in F. G. Scott, and the studios that Peploe and Leslie Hunter had lately filled with their glowing canvases were peopled with a new generation of painters whose energy disclosed a significant difference from their contemporaries in England. Stirring in its long sleep, Edinburgh decided the time was ripe for a general celebration of the creative impulse and, with Rudolph Bing for its agile midwife, produced an annual Festival of Music and the Arts which, within a couple of years, won worldwide respect.

AN EXTRAORDINARY DOCUMENT

Twenty-five years have passed since the publication of Hugh McDiarmid's first book of poems, called *Sangschaw*, and now, in 1950, it can truthfully and even modestly be said that intellectually and æsthetically Scotland is a much more stirring country than it was in 1850. There is, in unexpected places, an unexpected energy. There is a pervasive feeling of confidence in the future; and this, in the present political state of the world, may well be thought remarkable. Its existence, however, can not be denied, and it has lately found expression in a renewed political activity. Within the last twelve months more than a million people—out of a total population of about five million—have signed a document, called the Scottish Covenant, which reads:

> We, the people of Scotland who subscribe this Engagement, declare our belief that reform in the constitution of

(Continued on page 164)

THE BUTTONED MAILLOT



JOFFÉ

Full view of the bathing suit shown on page 141. A deep-fold bodice with straps to wear or tuck inside, a loosely swathed torso. The closing line: dollar-size pearl buttons. By Rose Marie Reid, in navy-blue elasticized acetate rayon satin, $25; Lord & Taylor.







SCOTTISH TALENTS

(Continued from page 163)

our country is necessary to secure good government in accordance with our Scottish traditions and to promote the spiritual and economic welfare of our nation.

We affirm that the desire for such reform is both deep and widespread throughout the whole community, transcending all political differences and sectional interests, and we undertake to continue united in purpose for its achievement.

With that end in view we solemnly enter into this Covenant whereby we pledge ourselves, in all loyalty to the Crown and within the framework of the United Kingdom, to do everything in our power to secure for Scotland a Parliament with adequate legislative authority in Scottish affairs.

THE FIGHTING McDIARMID

Observe the insistence on loyalty to the Throne. The New Covenanters are not rebels, or Sinn Feiners, but people who impatiently feel that they can handle their own affairs better than anyone else, and make more of their own country than others have made of it. Neither republicanism, nor hatred of the English, nor dislike of the Commonwealth is the fuel that fires the Covenanters, but national energy, seeking a new outlet, and a patriotic confidence which may or may not have good foundations.

Artists have certainly been the *avant-garde* of the movement, and Hugh McDiarmid demands attention first. The years have given him a soldier look now, but twenty years ago he was lively and pugnacious as a terrier, with a fiddler's expressive hands and a halo of brilliant hair; and here is the sort of poetry with which he first shook our peace of mind:

Blind Man's Luck.

He just sits oolin' ower the fire
And gin a body speak to him,
fegs,
Turns up the whites o's een
Like twa oon eggs.
'I've riped the bike o' heaven,'
quo he,
'And whaur ma sicht s'ud be
I've stuck
The toom doups o' the sun
and mune, for luck!'

Archaic phrase and violent images are good shock tactics; but the best of McDiarmid's poetry is the best we have had since Robert Burns, and his disciples have done good work in his manner. The most interesting, perhaps, are Sidney Goodsir Smith, an exuberant young man capable of atrabilious invective, and Douglas Young, a black-bearded scholar, as long and lean as a lamp-post, who can versify with all the appearance of ease in half a dozen tongues from Gaelic to Greek. The common language of McDiarmid and his flock has something of a dictionary's complexion, and many words have been resurrected from Dunbar and Henryson, poets of our golden age before that knightly monarch, James IV, led his kingdom and its chivalry to defeat at Flodden. But surviving country dialects have been combed for hardy and vivid turns of phrase, and the poets call their new-old tongue the *Lallans:* the language, that is, of the Lowlands of Scotland. It is a word that Burns used, in the same sense, and it reminds one of the fact that Scotland has another language, the Gaelic, which is still spoken in the remoter Highlands and the Western Isles.

Gaelic had a literary revival in the eighteenth century, and is enjoying a new one now, though the number of Gaelic-speakers is diminishing. The best of the Highland poets is Sorley Maclean, whose verse has the ring of an older world, pastoral and heroic, that sets it apart from other contemporary writing. Here, for example, like something from the Greek Anthology, is the translation of an epigram he wrote while serving with the Eighth Army in Libya:

Though I am to-day against
the breast of battle, not here
my burden and extremity, not
Rommel's guns and tanks, but
that my darling should be
crooked and a liar.

A PLAYWRIGHT WHO BELIEVES IN THE DEVIL

But Scotland has always had poets—not often good ones, perhaps—and the belated emergence of drama is probably of more importance than the Lallans choir. Like Norway, Scotland lived for too long without a theatre, and what Ibsen was to Norway, James Bridie may be to us. His full measure can not yet be taken, for, in his mid-sixties, he is still experimenting and writing better than in his mid-forties.

He began his public career as a medical student at Glasgow University, where he remained, as a student, for many more years than the ordinary term of medical study, and became a kind of legend. Then, in the first war, he went to Mesopotamia, and returning to Glasgow was for some time a much respected consultant physician. He describes himself as a Calvinist, and has a sense of humour that, like everything in Calvinist theology, seems part and parcel of one large, embracing view of life. His logic baffles the English—who are illogical both by choice and nature—and his belief in God as an efficient biologist gives him a stable optimism that, among intellectuals, is a rarity today. But his optimism is not in any way frivolous, for like many of us in the knuckle-end of Britain he believes also in the Devil. It should be added that Mr. Bridie is a very prolific writer, and, for a Scot, writes admirable English.

A little senior to him, at Glasgow University, was John Boyd Orr: now, for his services to humanity and common sense, Lord Boyd Orr. A good many years ago,

(Continued on page 165)

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SCOTTISH TALENTS

(Continued from page 164)

in a University Officers' Training Corps, John Orr was my Commanding Officer, and I was his Company Sergeant-major. No one could wish for a better commanding officer, and the whole world might be more comfortably off if he could be appointed its Quartermaster-General and given authority to put his economic strategy into effect; for his profound and simple faith is that the world should be better fed, and deserts ploughed to raise the necessary crops. He is a scientist and a visionary, and economist and a farmer too; and an ideal commanding officer. He has a nose like the beak of an albatross and the most umbrageous eyebrows in Western Europe. I have often thought that every man might live in peace, not under his own fig-tree as the Bible says, but under John Orr's eyebrows.

Younger than Bridie is the withdrawn and gracious Highlander Neil Gunn, who prefers a shepherd's company, or a gamekeeper's, to literary conversation. Gunn comes from the farthest northeastern corner of Scotland, the treeless land of Caithness that glows as red as Burgundy when the heather is in bloom; and for much of his life he was, like Burns, an exciseman. He lives in the country, not only because he likes it, but because he believes that a man cut-off from country matters is a man cut-off from the greater part of life itself. He is a story-teller with a lyrical gift and a fine talent for argument. He knows his way, as well as most, on the thorny modern path from Frazer's Golden Bough to Freud's Unconscious, but he grows warmer when the talk turns to sheep, or salmon, or stags—or to whisky. He has an expert's knowledge of whisky, both in the mind and on the tongue; and by whisky I mean not the commercial blends, excellent though they may be, but the great single whiskies, pure distillates of malt, that run as Highland rivers through the blood and whose names ring like a battle-cry: Glen Grant and Talisker and Lagavulin and such-like triumphs of art.

Scottish scenery is more sharp, decisive, and brightly hued than the English countryside, and the younger Scottish painters seem to have found satisfaction in landscape and colour; there is little tendency to abstraction. They suffer, financially, from lack of patronage because art-patronage in Scotland has traditionally been confined to the commissioning of family portraits. But young architects, in these days of restricted and utilitarian building, are worse-off than painters, and that is a great pity; for architecture, before 1939, was showing some very happy signs of development. I hesitate, before naming more names, because I have just remembered a sentence that André Gide wrote for a speech that he intended to deliver in Leningrad: 'To remain in constant self-contemplation and self-admiration may be one stage in the development of a young society, but it would indeed be regrettable and tragic if this first stage were to remain the final and only one.' And, as I said to begin with, we in Scotland may over-esteem what is being done in Scotland.

But this also I repeat: that in a season of history when the sky looks fairly threatening, there is in Scotland a general feeling of confidence, and no one is selling tomorrow short. We may be blind, or we may be far-sighted: that remains to be seen. Perhaps our renaissance—if indeed it deserves the name—may come to very little; but in the meantime we cock our bonnets and feel uncommonly well pleased with ourselves. Our real wealth, after all, is no more than a bonnet can cover, so why not wear it jauntily?

THE DELICATE ATTENTION

(Continued from page 144)

you" in such a way that you are always at your best.

The delicate attention can be shown by a hostess in the careful seating of a table (the compliment one feels when one's placing is thoughtfully planned); in the carnation in your room at dressing time; a book which she knows you want to read on the bed table, the wine at dinner that she remembers you once said you enjoyed.

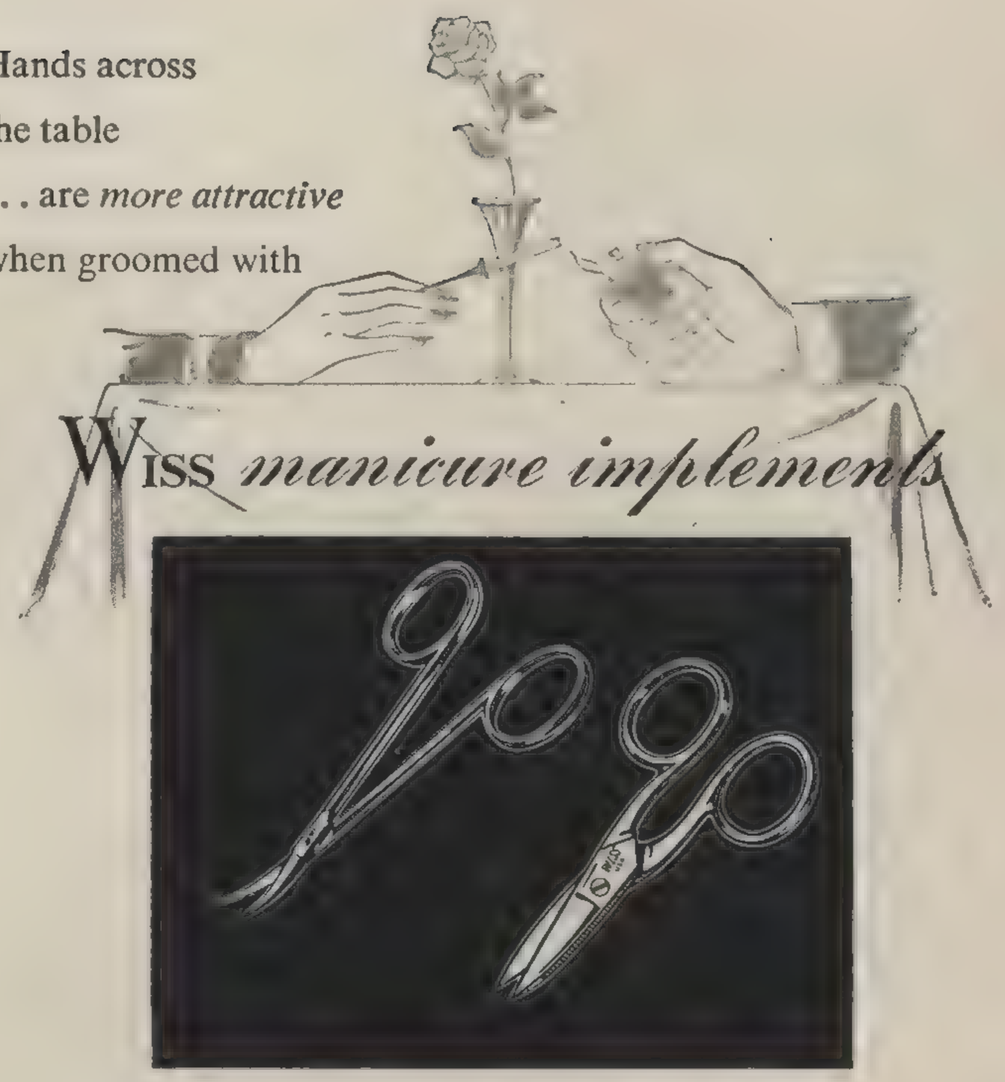
Any woman who has ever been beaued in the grand tradition—flowers every three hours, perfume every two hours, fruit every hour, magazines and books every thirty minutes, car and chauffeur on tap, jewellery with every quarrel, champagne corks popping with every mouthful of plover's egg—such a woman knows that, delightful as these attentions undoubtedly were, in their day, they do not really compare for effectiveness with the more subtle and imaginative ones.

The unexpected stopping of the taxi to buy a bunch of violets, the note delivered at six asking you to wear a certain dark blue dress, the instant recognition of a new shade of lipstick, the telephone call simply to say "I wanted to hear your voice." ... And, at a party, the constant eye-out to see that you are never cornered, left alone, have to make a solitary entrance, or are caught in any situation that is unbecoming.

The delicate attention depends as much on timing as on ingenuity; at its best, it never seems overworked or contrived. The trick is to keep it lighthanded, but always in character.

Anyone who is willing to take the trouble to pay a compliment, send a present, or merely wish you well, can also take a little *more* trouble and make the compliment, the present, the well-wishing seem new-minted, just for you. And *that* is a delicate attention.

Hands across
the table
... are *more attractive*
when groomed with



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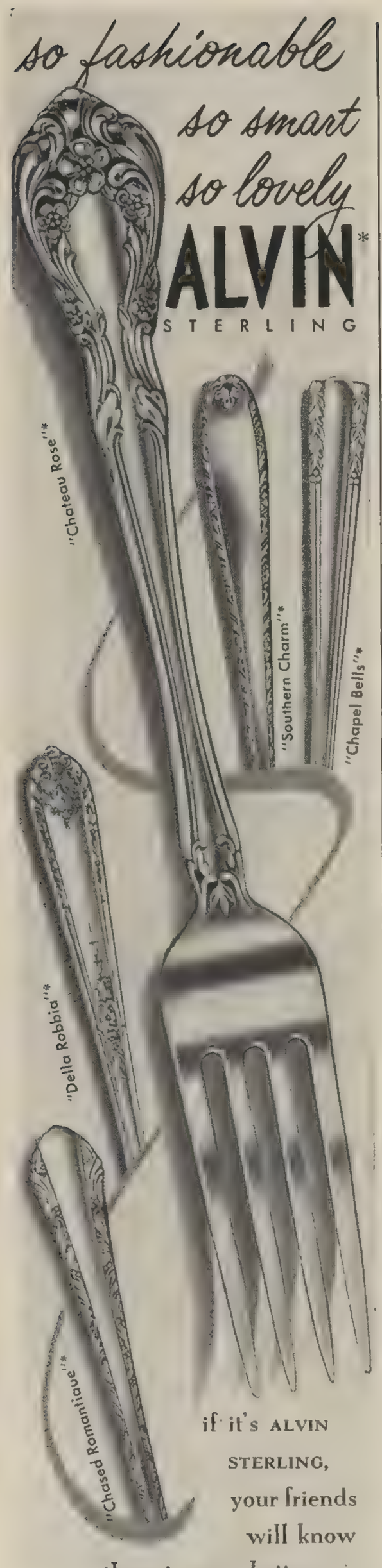
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DIET X—SPRING VERSION

THE basic principles of Vogue's celebrated Diet X (for Diet X Booklet, send 10c to Vogue, 420 Lexington Avenue), first published last July, have become the framework for a series of diets: Diet X—Winter Version (January issue) and now—the spring version. It is still a ten-day diet; still 750 calories per day, but it has been simplified to the point where a last-minute shopping lunch or a late, impromptu dinner won't leave you with the unhappy alternatives of starving or cheating!

STANDARD BREAKFAST

½ grapefruit
OR tomato juice, 6 oz. glassful
1 very thin slice of bread, double-toasted for crispness

Coffee or tea may be taken ad lib in their black or plain forms—i.e., no cream or sugar—but the skimmed milk allowance may be used in beverages. Skimmed milk may be purchased as such, or be obtained by pouring top cream off ordinary milk (not the homogenized kind). Skimmed milk is a top source of calcium, as well as B vitamins and superior protein, richer in these nutrients, volume for volume, than whole milk with only half the calories.

Yogurt may be substituted for the skimmed milk portions if desired. Yogurt contains all the nutritional values of whole milk, but if used instead of the skimmed milk allowances the daily calorie intake will be increased by upwards of 100 calories; however, this will not have any very great braking effect on the slimming speed of the diet.

VEGETABLE allowances are so designed that you may choose as you wish from the list below. Thus, if you buy a can of string beans, you may use them every day until the can is consumed if you want to. Vegetables are to be boiled, or in some cases stewed. Servings of allowed vegetables yielding approximately equal calories are as follows:

1 cupful—spinach, summer squash
½ cupful—broccoli, carrots, kale, turnips
Scant ½ cupful—beet or dandelion greens, stewed tomatoes
Generous ½ cupful, string beans
⅔ cupful—brussels sprouts
¾ cupful—cabbage, cauliflower
Asparagus, 8 stalks

SALADS—Two types allowed for variety; either may be substituted for the other for any day.

PINEAPPLE AND COTTAGE CHEESE SALAD

Crisp lettuce leaves
One slice canned pineapple (water packed)
Mound of cottage cheese, ¼ cupful (chopped carrots, peppers, etc. may be mixed with the cottage cheese if desired)

GREEN SALAD

Half head lettuce, chopped chives, green pepper cubes, water cress, half cucumber, sliced fresh tomato
Crumbled Roquefort cheese, 1 in. square
Vinegar or lemon juice, salt

The diet is sufficiently bulky to give a "filled up" feeling of satisfaction. If craving for between-meals snacks becomes too insistent, celery stalks are filling with very little calorie value. A tip from one doctor who is a specialist on obesity problems may be useful. He advises patients to munch one or two nuts—no more—if craving for food is too insistent.

It is assumed that no reducing diet will be followed unless weight is above the ideal. While this diet provides ample nutritional essentials for persons who are overweight due to excess fat—who therefore have no need for calories because they already have more than they can use stored on their persons in the form of fat—persons who are already below normal weight require ample calorie intake for energy requirements every day.

FIRST DAY

Breakfast
See standard breakfast
Lunch
Sandwich—2 thin slices sandwich bread, lettuce leaves, one hardboiled egg sliced, tomato slices
Milk, 1 glassful (skimmed milk)
Dinner
Roast beef, generous serving, fat trimmed
2 vegetables
Salad, cottage cheese and pineapple
Skimmed milk, 1 glassful

SECOND DAY

Breakfast
See standard breakfast
Lunch
Meat patties, 2 small, broiled (3½ oz. lean ground round steak)
2 vegetables
Skimmed milk, ½ glassful
Dinner
Roast chicken, ½ breast
2 vegetables
Green salad
Skimmed milk, 1 glassful

THIRD DAY

Breakfast
See standard breakfast
Lunch
Sandwich, 2 thin slices sandwich bread, lettuce leaves, sliced roast beef, catsup or relish
Skimmed milk, 1 glassful
Dinner
Leg of lamb, roasted, av. serving
2 vegetables
Salad, pineapple and cottage cheese
Skimmed milk, ½ glassful

FOURTH DAY

Breakfast
See standard breakfast
Lunch
Veal cutlet, small, broiled, not breaded
2 vegetables
Skimmed milk, 1 glassful
Dinner
Steak, sirloin or tenderloin, broiled, fat cut away
Mushrooms, ½ cupful
2 vegetables
Green salad
Skimmed milk, ½ glassful

FIFTH DAY

Breakfast
See standard breakfast
Lunch
Hamburger, broiled, with onion strips, on half bun
Sliced tomato (raw)
Skimmed milk, 1 glassful
Dinner
Lamb chops, 2, fat cut away
Mint sauce, 1 tablespoonful
2 vegetables
Salad, pineapple and cottage cheese
Skimmed milk, ½ glassful

SIXTH DAY

Breakfast
See standard breakfast
Lunch
Bluefish, broiled, with chopped parsley
2 vegetables
Skimmed milk, 1 glassful
Dinner
Cold salmon, fresh, boiled, with lemon
2 vegetables
Green salad
Skimmed milk, ½ glassful

SEVENTH DAY

Breakfast
See standard breakfast
Lunch
Liver, pan broiled, average serving, with onion slices
2 vegetables
Skimmed milk, 1 glassful
Dinner
Fowl, turkey or chicken, white or dark meat (broiled or roasted)
2 vegetables
Salad, pineapple and cottage cheese
Skimmed milk, ½ glassful

EIGHTH DAY

Breakfast
See standard breakfast
Lunch
Sandwich—2 thin slices sandwich bread, lettuce leaves, sliced hardboiled egg, sliced tomato
Canned pears, 2 halves, syrup poured off
Skimmed milk, 1 glassful
Dinner
Shrimp cocktail, 4 shrimps on lettuce leaves
Meat patties, 2 small, broiled (3½ oz. lean ground round steak)
2 vegetables
Skimmed milk, 1 glassful

NINTH DAY

Breakfast
See standard breakfast
Lunch
Haddock, steamed, with chopped chives
2 vegetables
Skimmed milk, 1 glassful
Dinner
Roast beef, generous serving, fat trimmed
2 vegetables
Green salad
Skimmed milk, ½ glassful

TENTH DAY

Breakfast
See standard breakfast
Lunch
Sandwich, two thin slices sandwich bread, strips of any lean meat between lettuce leaves, with chopped relish
Skimmed milk, 1 glassful
Dinner
Veal, lean leg, roasted
2 vegetables
Salad, pineapple and cottage cheese
Skimmed milk, 1 glassful

IN VOGUE—MAY 15

TRAVEL HANDBOOK

WHERE—AND HOW—TO GO; WHAT TO DO THERE

ESSENCE OF A WEDDING

(Continued from page 100)

brides in the high-noon church wedding and the country garden wedding both wear dresses which might appear equally well in the smallest apartment wedding.

You might have an all-organdie wedding, or an all-piqué wedding, with big velvet hats and dresses in a pale rainbow of colours for your bridesmaids; and a white dress, a blush-pink bouquet for yourself.

The wedding dress at the Dior Paris collection was of white muslin, with wide white cross-bars, and the bridesmaid wore a dress of the same material . . . both long, and both with very fetching arrangements of fat white roses set straight on the brow. And at one of the prettiest weddings in France the organdie dress, long, with a train, was trimmed in rows of narrowest lace.

TAILORED WHITE

Since, this summer, white is an everywhere colour, you might wear a white tailored Shantung suit and drive away in it afterward, changing your big velvet hat to a little chip straw, your white shoes to brown. Or be married in a narrow tucked white chiffon, simple as a shirtwaist, and put over it a yellow Shantung coat for the motor trip. You might wear long, palest grey chiffon with no hat and a white tight little tubérose bouquet, your bridesmaids in palest yellow with bright yellow daisy bouquets. Or you might wear a chiffon dress with a white taffeta coat that makes the train, and put your bridesmaids in white dresses with floating cutaway taffeta coats, à la Balenciaga, in apricot, yellow, orange and coral. (See April 1 Vogue, page 97.) And your present to your bridesmaids might be the longest pale suède gloves you could find.

WEDDING SLIPPERS

If your wedding dress is short, a new, extra importance is added to your shoes and stockings. The classic white opera pump in satin, grosgrain, Shantung, kid, suède or linen is usual but not inevitable. Strappy, laced-up-over-the-ankle sandals, or simpler "striplings" are both possibilities. Any of these might be, instead of white, palest pink, or the colour of your dress if you depart from white. Or, for example, leaf-green satin shoes, with a pale-pink chiffon short dress, a leghorn hat and an armful of long-stemmed peonies. With the short dress, the important shoe, the palest of stockings; and *high-heeled* shoes, please! (Unless you are so unaccustomed to high heels that you are afraid of teetering, in which case we suggest a long dress!)

On pages 102 to 107, ideas for the bride's mother, for the bridesmaids, and—as we are well aware how most men regard the idea of new ideas in their clothes—*no* new ideas in the men's clothes shown.

Menus for wedding parties

SMALL WEDDING BREAKFAST

12 to 2 P.M.—30 to 50 guests

Hot Hors d'Oeuvres *(recipe follows)*
or Hors d'Oeuvres Variés
(Stuffed eggs mayonnaise; marinated shrimp; pickled beets and cauliflower; sardines; pickled mushrooms; red cabbage cole slaw.)
Hot *or* Cold Curry of Lobster
Saffron Rice
or Filet of Sole Vin Blanc
or Filet of Sole in Aspic
Thinly sliced buttered brown bread and croissants.
Jambon en Croûte Champagne
or Swedish Meat Balls with Noodles
Asparagus Vinaigrette
or Endives Mayonnaise
Cheese twists
Crème Brulée, flanked by bowls of
Iced Strawberries and Raspberries, soaked in Kirsch
or Vanilla Ice Cream or Raspberry Ice
or Vanilla Mousse with Strawberries
Coffee

HOT HORS D'OEUVRES

Bouchées Lyonnaise: Individual patty-shells or small puff-paste tart shells. Spread the curved side of artichoke hearts with a tablespoonful of *pâté de foie*. Place an artichoke heart at the bottom of the shell. Place a poached egg on top and warm quickly in a moderate oven. Pour over the egg a thin sauce Hollandaise or sauce mousseline. Garnish the top with a thin slice of truffle.

(This can also be served cold. Substitute a home-made mayonnaise for the sauce.)

Champignons Farcis: Use the heads of large mushrooms. Wash, but do not peel them. Flatten them a little so they balance on the dome. Sprinkle lightly with salt and olive oil. Peel small mushrooms and dice very fine. Simmer these in butter, together with a finely chopped onion and a shallot. When slightly brown, add ½ mushroom quantity of extremely finely chopped cooked lean ham and a few tablespoonfuls of purée of tomato; salt and pepper. Simmer mixture lightly. Fill the large mushroom heads with this mixture; sprinkle with olive oil and the sauce from the stuffing, and cook in very hot oven.

Crêpes Broccoli: Make medium-sized crêpes (2 per person) and keep these warm. Purée cooked broccoli; add cream until the mixture is smooth; add finely diced sautéed mushrooms. Heat mixture in double-boiler. Roll a tablespoonful of this mixture in each crêpe; arrange them in a Pyrex dish (shallow), sprinkle with a few tablespoonfuls of cream and finely grated parmesan. Heat for an instant. Serve with Béchamel sauce.

CURRY OF LOBSTER

Boil lobsters, remove from shells and cut in small pieces. (Canned or frozen lobster meat can be used.) Boil rice, adding saffron the last five minutes. Drain the rice thoroughly and place in a strainer in the oven for a few minutes. Mix finely chopped chives through rice. Arrange the lobster meat in centre; cover with a Béchamel sauce to which curry has been added, and garnish with paprika and chopped chives. Arrange rice in fluffy mounds around the lobster. Serve extra sauce.

If course is desired cold: chill the lobster meat and rice. Chill the sauce thoroughly and thin before serving with very cold cream. (The type of rice used is very important: long-grained and well washed.)

FILET OF SOLE VIN BLANC

Any cookbook gives this; use *plenty* of wine.

FILET OF SOLE IN ASPIC

Boil filets in salted water until tender; drain, sprinkle with lemon juice and roll. Make aspic from water in which filets were boiled first, boiling some large fish-heads and bones in it. Strain well and add chicken consommé and gelatin. Garnish mould with cucumbers, cress, et cetera. Place rolled filets at intervals, and fill with aspic mixture.

Flat dishes can be used, leaving filets flat and garnishing between with carrots, beets, cucumbers.

JAMBON EN CROÛTE CHAMPAGNE

Soak and boil ham; remove some of the fat. Braise ham with a good bit of champagne. Cool, then slice thinly, putting slices back to reform a whole ham. Wrap ham in thinly rolled pastry and cook about an hour in a hot oven. Watch that the crust does not burn. Serve with a hot glacé sauce to which the champagne used for braising has been added. Add also several tablespoonfuls of finely diced truffles. Open crust only as ham is served.

(Continued on page 168)

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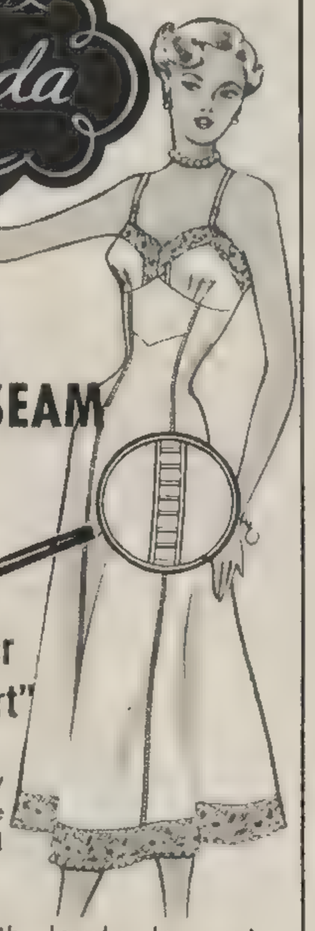
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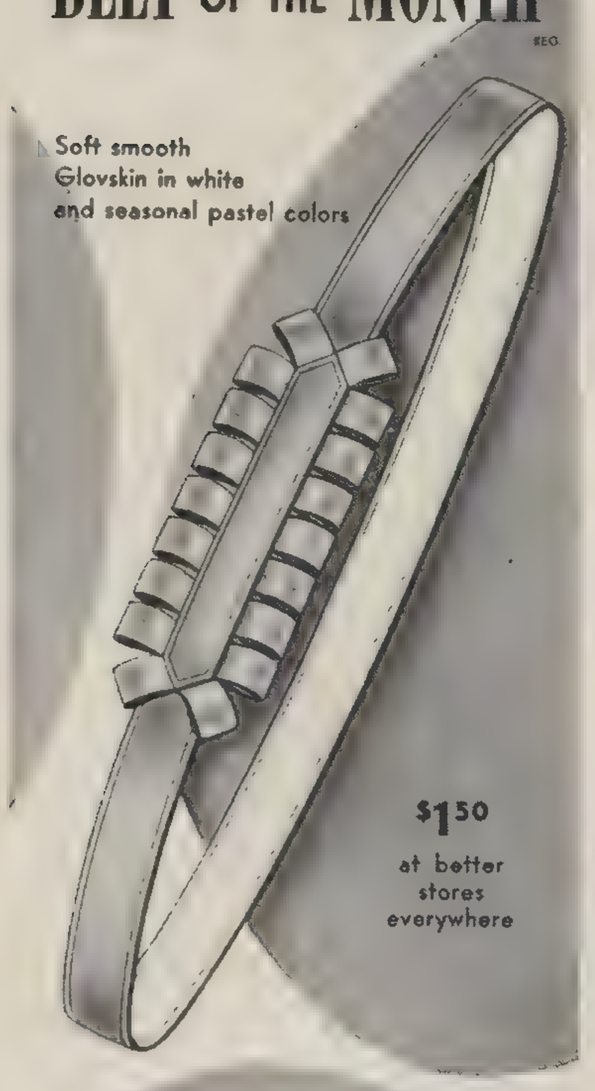
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ESSENCE OF A WEDDING

(Continued from page 167)

SWEDISH MEAT BALLS

Top-round steak, ground 3 times. Sauté finely chopped onions in butter. Soak several pieces of white bread in enough cold water to cover them. Mash them well; add meat, onions, 2 eggs, well beaten (to the pound of meat), chopped parsley, salt, pepper, pinch (per pound) of sugar and a dash of allspice. Beat this mixture well and form into balls the size of a walnut. Brown these, slowly, in butter, turning carefully with a fork. Make a brown gravy of a meat stock base, adding quite a flash of sherry. *Never* let the gravy boil. Serve, surrounded by noodles (preferably green), well-tossed in a little black butter and sprinkled with fried bread crumbs.

ASPARAGUS VINAIGRETTE

Cook asparagus according to any book. *Vinaigrette:* Beat the yolk of an egg, add mustard, then oil and vinegar, salt and pepper. Just before serving, add ½ cupful white wine, slowly, stirring constantly, and fold in the diced white and yolk of a very hard-boiled egg.

ENDIVES

May be served hot with sauce Hollandaise. First blanch the endives; drain, and sprinkle with lemon juice; salt and pepper, and braise in butter, with a shallot and sliced onion Cool, and serve with home-made mayonnaise. (Plenty of herbs to be mixed with the mayonnaise.)

VANILLA MOUSSE

Vanilla ice-cream; mix with drops of good brandy and Armagnac. Freeze in a mould or to be served by scoops. If served in a mould, spread the mould with the ice-cream; fill centre with crushed strawberries, thoroughly soaked in brandy. If served in scoops, mix with brandy, re-freeze, and serve with a brandied strawberry sauce.

SUGGESTIONS FOR A WEDDING RECEPTION

from 5 to 8

Fresh caviar (if expense no object).
Pirojki . . . Bouchées de Fromage . . . Tartelettes d'Œuf.
Pâté de Foie Gras (or any game terrines).
Open Sandwiches of tiny Carolina Shrimp
Lobster Sandwich Rolls
Avocado Sandwich Rolls
Hot Dish:
Zephirs de Volaille, Sauce Suprème
Cold Dishes:
Lobster in Aspic (in fish moulds suitably garnished); Mayonnaise Verte
Sliced Cold Ham (covered with Madeira glace sauce to which has been added finely chopped truffles).
Dessert:
Mousseline aux Framboises.
or Vanilla Mousse aux Marrons
Gaufrettes, Krustader, Small Eclairs
Coffee

HORS D'OEUVRES AND SANDWICHES

Tartelettes d'Œuf: small pastry tart shells, about 2" in diameter. Spread with *pâté de foie gras,* add slices of hard-boiled egg and fill to brim with aspic; chill. Garnish with small chips of truffle.

Pirojki: minced meat rolled in puff paste; pinch ends together and bake; serve hot.

Bouchées de Fromage: tiny individual patty shells filled with a melted mixture of port salut and gruyere. Melt cheeses together with a little butter; pour into shells (not to overflow) and put under the grill for an instant.

Lobster Rolls: Pulverize cooked lobster meat and mix with well seasoned mayonnaise. Roll in thin slivers of white bread.

Avocado Roll: Mix avocado together with very sharp French dressing to which has been added a bit of ketchup. Roll in thin slivers of bread. (These are prettiest when rolled cornucopia-wise and garnished with parsley.)

ZEPHIRS DE VOLAILLE

Press the meat of uncooked chickens through a sieve. Add salt, pepper, and spices. Add whites of eggs and pass once again through sieve. Put this mixture in a bowl surrounded by ice and work well with wooden spoon until it is a smooth paste. Add fresh cream, a tablespoonful at a time. When very smooth, add whipped cream. This mixture can be put into individual moulds the shape of *baba au rhum* moulds, or in several large moulds, well buttered. Place the moulds in a *bain marie* and bake in slow oven. Turn out moulds and garnish with truffles, mushrooms, et cetera. Serve with Sauce Suprème: a Béchamel sauce to which a great deal of paprika and a good quantity of white wine have been added.

MOUSSELINE DE FRAMBOISES

Semi-melt raspberry ice and mix in gently fresh raspberries which have been soaked several hours in rum and sherry.

KRUSTADER

One-half pound flour, ½ pint cold water, one egg. Mix well, then add one more egg and beat again. Add 2 tablespoonfuls olive oil, ½ pint beer, one large tablespoonful sugar, pinch of salt. Beat well again. Let mixture stand for at least half an hour. Dip Krustader iron first in hot fat and then into mixture and immediately into hot fat. Krustader will drop off iron when golden brown. Fish out of the fat, sprinkle with sugar and let cool. (Makes 60 to 70 krustaders.)

WEDDING COCKTAIL PARTY

(From Alex Obolensky Caterers)

Hot Appetizers: Pirojkis Maison; Vol au Vent à la Purée de Volaille; Bouchées with Mushrooms; Shrimps rolled in Curry Bacon on tooth picks; Hot Cheese Sticks Maison; Chicken Combs Dumplings; Frog Legs *à la* Provençal.

Cold Appetizers: Petits Pain à la Mousse de Foie Gras; Westphalian Ham Rosettes; Salami Cornucopia; Pâté Truffé *"Il pleut bergère";* Nova Scotia Labyrinth; Sturgeon Pâté; Devilled Eggs *à la* Russe; Choice of Chef Hors d'Oeuvres; Fresh Black Caviar on Special Astrakhan spread; Fresh Vegetable Sticks.
Sorbets, Glaces, Petits Fours
Ice Cream
Biscuit de Venus
Wedding Cake
Champagne, Liquor, Punch Truffé

WEDDING BREAKFAST

(From Alex Obolensky Caterers)

Entrée: Sturgeon Koulibiak Maison with Lobster Bisque in cup.
Roast: Caneton à l'Orange
Artichoke Hearts Gratinés
Potatoes Croquettes
Salad: Endives
Dessert: Puits d'Amour
Coffee demitasse
Wine: Pouilly 1947
Clos Vougeot "Vieilles Vignes" 1934

French caterer *Daniel* suggests the following, all of which he brings in double boilers and serves at so much per person.

WEDDING BREAKFAST—BUFFET

Cold Madrilène Soup
Hot French Pancakes, stuffed with Ham and Cheese—with cream sauce
Hot Rolls—Celery and Olives
Salad, and Meat Pâté
Cold Chocolate Mousse (not ice cream)

WEDDING BREAKFAST—SEATED

Fruit Cup of Melon
or Clear Turtle Soup
or Cold Madrilène Soup
Imported Sole Marguéry
Hot Stuffed Squabs
Potatoes, Peas
Salad (with pâté—this possibly instead of either the fish course or first course).
Ice Cream, served in form of huge wedding cake in several flavours.

Vogue's 644-page Book of Etiquette contains a section of 72 pages, giving complete information on weddings.

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you'll find me only on fine

Handkerchiefs

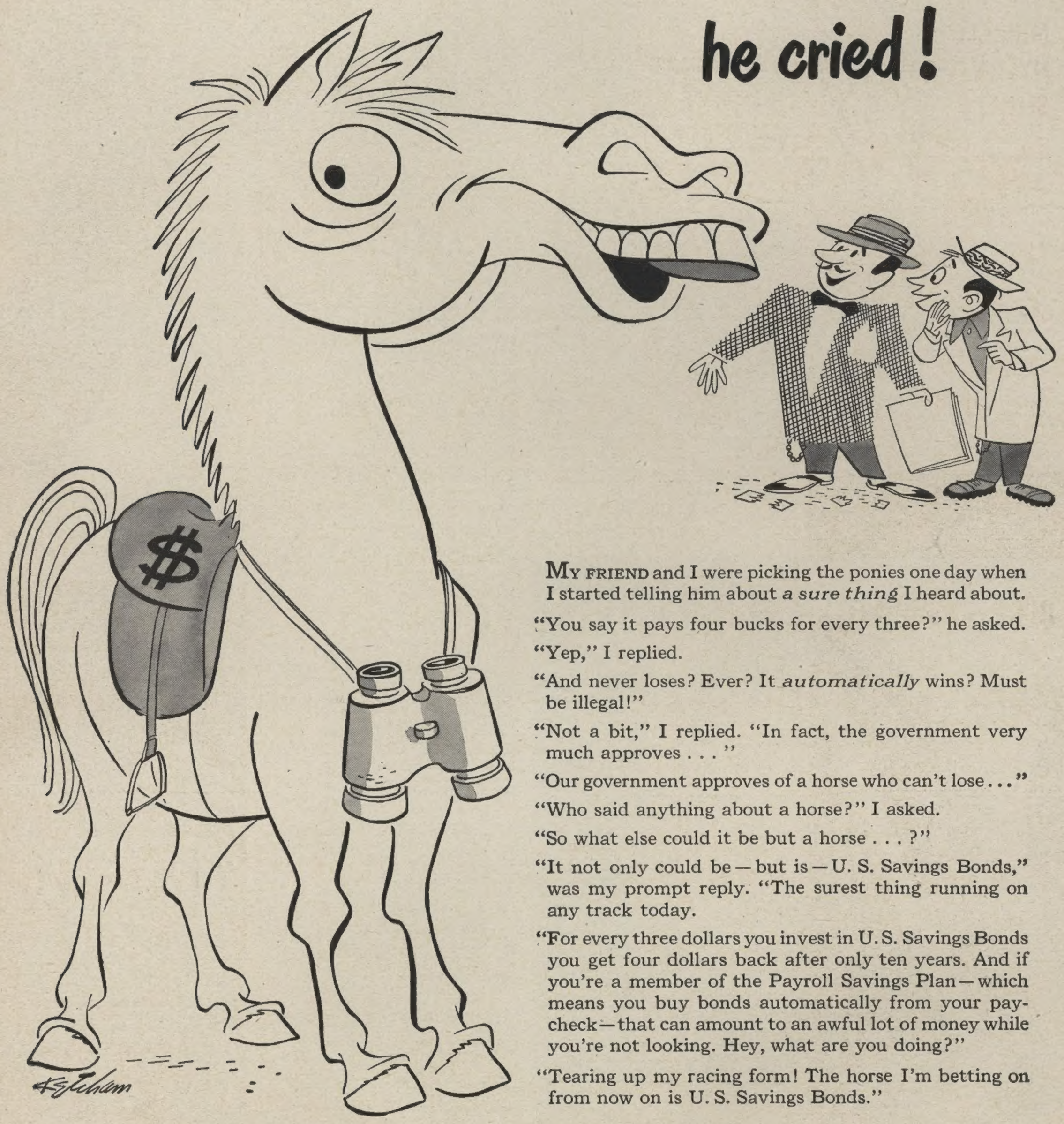
BLOCH FRÈRES

TRADE MARK REG.

BLOCH FRÈRES

Look For The Red, White And Blue Designer Label
AT FINE STORES
11 East 38th Street, New York City

"There's no such animal," he cried!



MY FRIEND and I were picking the ponies one day when I started telling him about *a sure thing* I heard about.

"You say it pays four bucks for every three?" he asked.

"Yep," I replied.

"And never loses? Ever? It *automatically* wins? Must be illegal!"

"Not a bit," I replied. "In fact, the government very much approves . . . "

"Our government approves of a horse who can't lose . . ."

"Who said anything about a horse?" I asked.

"So what else could it be but a horse . . . ?"

"It not only could be — but is — U. S. Savings Bonds," was my prompt reply. "The surest thing running on any track today.

"For every three dollars you invest in U. S. Savings Bonds you get four dollars back after only ten years. And if you're a member of the Payroll Savings Plan — which means you buy bonds automatically from your paycheck — that can amount to an awful lot of money while you're not looking. Hey, what are you doing?"

"Tearing up my racing form! The horse I'm betting on from now on is U. S. Savings Bonds."

Automatic saving is sure saving — U.S. Savings Bonds

Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

WHERE TO BUY THE *Foot Flairs* SHOWN ON THE OPPOSITE PAGE . . .

ALABAMA

Anniston	Guarantee Shoes
Birmingham	Guarantee Shoes, Inc.
Decatur	Emporium
Gadsden	Frank Duncan Dept. Store

ARIZONA

Tucson	Campus Bootery
Yuma	The Emporium

ARKANSAS

Blytheville	Family Shoe Store
Fayetteville	Cowan's Shoe Store
Jonesboro	Joseph Footwear
Pine Bluff	Frank's Smart Shoes, Inc.

CALIFORNIA

Los Angeles	Bullock's Collegienne Shop
North Hollywood	Philips Bootery
Oakland	Kahn's
Oceanside	Elm's
Oxnard	Paramount Bootery
Pasadena	Bullock's
Richmond	Slavin's Shoe Store
Sacramento	Eastern Outfitting Co.
San Fernando	Berman & Corson Shoe Co.
San Diego	The Marston Company
San Francisco	Sommer & Kaufmann
San Jose	Blum's
Santa Barbara	Michel A. Levy, Inc.
Stockton	Smith & Lang Dept. Store
Tulare	Leggett's Shoe Department

COLORADO

Boulder	Smith Shoe Company
Colorado Springs	Vorhes Shoe Company
Denver	Family Shoe Store
Greeley	Curtis Shoe Company
Pueblo	The Crews-Beggs Dry Goods Co.

CONNECTICUT

Bridgeport	Carol Shoe Stores
Bristol	A. Mines Shoes
Hartford	Manning-Armstrong
Hartford	Stein's Bootery
Meriden	Manning-Conwell
New Britain	Manning-Armstrong
New Haven	Jay's Shoes
Torrington	Howard Shoes
Waterbury	Manning-Armstrong
West Hartford	Bib's Shoes

DISTRICT OF COLUMBIA

Washington	E. D. Edwards Shoes

FLORIDA

Gainesville	Fagan's Bootery
Miami	Stewart-Page Company
Panama City	Schneider's Department Store
Tampa	Farner's Shoe Store
Winter Haven	Ree-Bee's Shoe Box

GEORGIA

Albany	Rosenberg Bros.
Athens	Rosenthal's Shoe Store
Atlanta	The Mirror
Cedartown	Rives
La Grange	Hollywood Shop
Rossville	Jo-Ann Shop
Valdosta	Joan Shop
West Point	Quality Shoe Store

IDAHO

Boise	King's

ILLINOIS

Canton	Bowman Bros. Shoe Store
Chicago	B & K Shoes
Chicago	Max Berger & Son, Inc.
Chicago	Beverly Boot Shop
Chicago	Borman's Shoe Store
Chicago	M. J. Cabot
Chicago	Chatham Shoes, Inc.
Chicago	F. & G. Shoe Store
Chicago	Geijer's
Chicago	Chas. F. Krametbauer & Sons
Chicago	C. A. Larson & Company
Chicago	Nierman's Bootery
Chicago	Vogue Bootery
Chicago	Wieboldt Stores, Inc.
Danville	Parisian Shoe Dept.
DeKalb	Bowman Bros. Shoe Store
Dixon	Bowman Bros. Shoe Store
Elgin	Ettner's Shoe Store
Evanston	Wieboldt Stores, Inc.
Galesburg	Bowman Bros. Shoe Store
Highland Park	Fell Bros.
Joliet	Lewis Bros.
Kewanee	Bowman Bros. Shoe Store
Macomb	Bowman Bros. Shoe Store
Monmouth	Bowman Bros. Shoe Store
Oak Park	Wieboldt Stores, Inc.
Quincy	Bowman Bros. Shoe Store
Rockford	Bowman Bros. Shoe Store
Sterling	Bowman Bros. Shoe Store
Streator	Fashion Shoe Store
Waukegan	Buckman Shoe Co., Inc.
Woodstock	Bowman Bros. Shoe Store

INDIANA

Bloomington	R. & S. Boot Shop
Columbus	Cook's Shoe Store
Mishawaka	Futter's Shoe Store

IOWA

Boone	Bowman Bros. Shoe Store
Clinton	J. & P. Shoe Shop
Davenport	Bowman Bros. Shoe Store
Dubuque	Roshek Bros.
Marshalltown	Nichols & Green
Muscatine	Bowman Bros. Shoe Store
Oskaloosa	Alsop's
Sioux City	E. & W. Clothing House

KANSAS

Abilene	Meier Shoe Store
Atchison	Howard & Kohler Shoe Company
El Dorado	Wiley-McCall Shoe Store
Emporia	Emporia Bootery, Inc.
Garden City	Nu-Style Shoe Store
Great Bend	Lischesky Dry Goods Co.
Hays	Wiesner's Dept. Store
Hutchinson	Hutchinson Bootery
Independence	Neilson's Shoe Store
Manhattan	Manhattan Bootery, Inc.
Pittsburg	De Neve Shoes, Inc.
Russell	Russell Shoe Store
Salina	Salina Shoe Mart, Inc.
Wichita	Fashion Shoe Salon

KENTUCKY

Ashland	C. H. Parsons Company
Bowling Green	LaSalle's
Louisville	Kaufmann-Straus

MAINE

Bangor	Enterprise Shoe Store
Lewiston	Peck's
Portland	Owen-Moore
Waterville	Emery-Brown Co.

MARYLAND

Annapolis	Lipman's Bootery
Cambridge	Le Comptes Shoe Shop
Hagerstown	Bentz & Dunn

MASSACHUSETTS

Boston	R. H. White's
Brockton	Miller's Shoes
Clinton	Parisian Shoe Store
Fall River	Boston Shoe Store
Gloucester	Armstrong's Shoe Store
Hyannis	Leen's Shoe Store
Lawrence	Daniel's Shoe Store
Lowell	Bon Marche
New Bedford	Star Store
Northampton	Bib's Shoes
Quincy	Miller's Shoes
Roslindale	Ross Shoes
Springfield	Manning-Armstrong
Springfield	Stewart's
Waltham	Elkins
Woburn	Bond Shoes
Worcester	Barnard, Sumner & Putnam Co.

MICHIGAN

Alma	Gittleman's
Bay City	Economy-Knepp, Inc.
Detroit	J. L. Hudson Company
Lansing	J. W. Knapp
Mt. Pleasant	Johnson Shoe Company
Pontiac	Diem Shoe Store

MINNESOTA

Hibbing	The Boston Store, Inc.
Mankato	Vosbeck's
Minneapolis	Cook's
Minneapolis	Powers Dry Goods Co., Inc.
Montevideo	C. S. Justice & Company
St. Paul	Besden-Kennedy, Inc.

MISSISSIPPI

Greenwood	Fashion Shop

MISSOURI

Hannibal	Safford's
Kansas City	Quality Shoe Co., Inc.
Mexico	Safford's
Poplar Bluff	Family Shoe Store
St. Joseph	The Paris

MONTANA

Missoula	Savon's

NEBRASKA

Fremont	Wilson-Pelley
Hasting	Wiseman's
Kearney	Redman's Shoes

NEW HAMPSHIRE

Berlin	Langis' Shoe Shop
Concord	Brown's Shoes
Manchester	New Idea Shoe Store
Nashua	Lampron's Shoes
Portsmouth	Noel's Bootery

NEW JERSEY

Cranford	Cranford Bootery
East Orange	B. Altman & Co.
New Brunswick	Field's Inc.
Newark	Air-O-Pedic Shoe Shop, Inc.
Passaic	Kroel's Bootery
Paterson	Metz Shoe Store
Paterson	Meyer Bros.
Perth Amboy	Slobodien Shoes
Rahway	Schwartz Shoes, Inc.
Somerville	The Bootery
Trenton	Yard's

NEW YORK

Auburn	Nolan's Shoe Store
Bay Shore	Hoffman's Shoes
Binghamton	Fowler Dick & Walker
Bronx	Carl's Bootery
Bronxville	Baker & Reiff
Brooklyn	Abraham & Straus
Buffalo	J. N. Adam & Company
Elmira	Liberty Shoe Company
Far Rockaway	Albert Hyman
Flushing	North Shore Shoe Co. Inc.
Franklin Square	Jay Murray
Hempstead	Lord's Quality Shoe Co.
Herkimer	French's Shoe Store
Ithaca	Liberty Shoe Company
Jamaica	Green Shoes, Inc.
Kingston	Roger's
Lynbrook	Harry's Shoe Store
Manhasset	B. Altman & Co.
Newburgh	Vogel's Shoe Company
New York City	B. Altman & Co.
New York City	Bernard Lyons, Inc.
New York City	Dorber Shoes, Inc.
New York City	Honee Shoe Store
New York City	John Wanamaker
Niagara Falls	J. N. Adam & Company
Oswego	Ferguson Boot Shop
Patchogue	Falkoff & Greenwald
Port Washington	Lawrence Shoe Shop
Poughkeepsie	Luckey Platt & Co., Inc.
Syracuse	Dey Brothers & Co.
Utica	C. Sautter's Sons
White Plains	B. Altman & Co.
Yonkers	H. L. Janapoll

NORTH CAROLINA

Albemarle	Riff's Dept. Store
Asheville	Winner's
Burlington	I. Goldman
Charlotte	Ledbetter's Shoe Store
Concord	Leder Bros.
Durham	Baldwin's
Gastonia	A. K. Bumgardner
Greenville	The Bootery
Laurinburg	John F. McNair, Inc.
Leaksville	Leaksville Shoe Store
Lenoir	Spainhour's of Lenoir, Inc.
Morganton	Leslie's Shoe Store
New Bern	The Bootery
Raleigh	J. M. Edwards Shoe Store
Rocky Mount	Baldwin's
Washington	The Bootery

NORTH CAROLINA (Cont.)

Wilmington	Cinderella Booterie
Wilson	Moss & Company
Winston-Salem	Stanley's, Inc.

NORTH DAKOTA

Grand Forks	Craig's D. & S. Bootery
Minot	The Bonton
Valley City	Jax Shoes

OHIO

Ashland	Cornwell & Gault
Cleveland	Halle Bros., Company
Cleveland	The Stone Shoe Company
Columbus	Morehouse-Martens Co.
Coshocton	Thomas Carton & Sons
Dayton	The Home Store
East Liverpool	Sharp's Shoes
Elyria	J. & A. Ostrov Shoe Company
Franklin	The E. B. Thirkield & Sons Co.
Fremont	L. J. Klos
Kenton	Kirkland & Company
Lancaster	W. E. Joos Company
Lima	Gregg's Department Store
New Philadelphia	The Meyers & Rosch Co.
Newark	Abbott Shoe Co.
Portsmouth	The Marting Bros. Company
Ravenna	Greene & Kertscher
Salem	The Haldi Shoe Company
Sandusky	LaSalle's
Springfield	Wren's
Tiffin	LaSalle's
Toledo	LaSalle's
Washington C. H.	Wade's Shoe Store

OKLAHOMA

Ada	Halverson's Shoe Store
Altus	The Chicago Store
Alva	Warrick's Shoe Co.
Bartesville	Frank Johnson Shoes
Chickasha	Rothbaum's Shoe Store
Claremore	Frank Johnson Shoes
Duncan	Rich's Fit-Rite
Enid	Newman's Merc., Co.
Miami	Carselowey Shoe Store
Woodward	Newcomb, Frost, & Company

OREGON

Portland	Olds, Wortman & King, Inc.
Salem	Marilyn Shoe Store

PENNSYLVANIA

Allentown	Manning-Armstrong
Altoona	French Bootery
Altoona	Wm. Gable Company
Butler	Goodman's Bootery
Canonsberg	D. S. Pollock
Clearfield	Heydrick-Shugarts
DuBois	Heydrick-Shugarts
East Liberty	Mansman's Dept. Store
Ephrata	Warren's Shoes
Jenkintown	Fel-Mode Footwear Co.
Johnstown	Peerless Shoes
Johnstown	Penn Traffic Company
Lancaster	Warren's Shoes
Lewiston	Wian's Shoes
McKeesport	Immel's, Inc.
Meadville	Park Shoes
Milton	Marsh's Shoes
Norristown	Quality Shoe Store
Oil City	Hewitt's Shoe Shop
Philadelphia	Philip Drazen
Philadelphia	Enzel, Inc.
Philadelphia	Lawndale Shoe Store
Philadelphia	Sheppard's
Pittsburgh	Boggs & Buhl, Inc.
Pittsburgh	Treadeasy Shoe Store
Pottsville	Paramount Shoe Store
Reading	Manning-Armstrong
Scranton	Paramount Shoes, Inc.
Shamokin	The Bootery
Sharon	Ingrams Shoes
Shenandoah	Sweet's Shoe Store
Upper Darby	Sheppard's Famous Brands
York	Charles H. Bear Company

RHODE ISLAND

Newport	Herman Mines Shoes
Pawtucket	Marvel Shoes
Pawtucket	Vogue Shoes

SOUTH CAROLINA

Anderson	Gene Anderson's Dept. Store
Charleston	Bob Ellis Shoe Store
Columbia	Allan's
Greenville	Meyers-Arnold
Newberry	Anderson's Shoe Store
Rock Hill	Craft Shoes
Rock Hill	The Smart Shop
Spartanburg	Sally's Shoppe

SOUTH DAKOTA

Brookings	Urevig Bootery
Rapid City	Sorbel Shoe Store

TENNESSEE

Jackson	Wahl's Slipper Shop
Knoxville	Coffin's Shoe Company

TEXAS

Corsicana	The Big Four Shoe Store Co.
Sherman	Leed's
Vernon	Modernette Shoes

VERMONT

Brattleboro	Wagner's Shoes
Winooski	J. & S. Gladstone Shoes

VIRGINIA

Alexandria	Bradshaw's Shoe Store
Charlottesville	Hyman's Economy Store
Danville	H. P. Green Shoe Co.
Harrisonburg	Joseph Ney & Son Company
Lynchburg	Baldwin's
Onancock	The A. Greenberg Company
Richmond	L'Pell's
Roanoke	Bert's Shoe Store
Winchester	Huntsberry's Shoe Store

WASHINGTON

Bremerton	Shelby's Shoe Store
Everett	Miller's Dept. Store
Spokane	Walker's Shoe Store
Tacoma	Fisher's

WEST VIRGINIA

Elkins	Baer's
Fairmont	J. M. Hartley & Son Co.
Huntington	Alfred's Fine Footwear, Inc.
Martinsburg	George Katz & Son
Wheeling	M. H. & M. Shoes, Inc.

WISCONSIN

Kenosha	Elliott's
Manitowoc	Johnson Shoe Company
Milwaukee	Schmitt The Shoe Man
Superior	Schiller Shoe Co.



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Artistry in pure cool imported Irish linen* with

a chorus of gaily colored leather laughter.

Only thing nicer than one pair would be two.

$7.95 and $8.95

Foot Flairs

moulded for comfort... fashioned for fit

*Dye-able, of course.

Foot Flairs Division, Mutual Shoe Company, Marlboro, Massachusetts

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Like thousands of smart women, you'll find Roux Oil Shampoo Tint
an invaluable aid. For your haircolor is your most prominent feature,
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hairdresser beautifies every visible strand of your hair, conceals any
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